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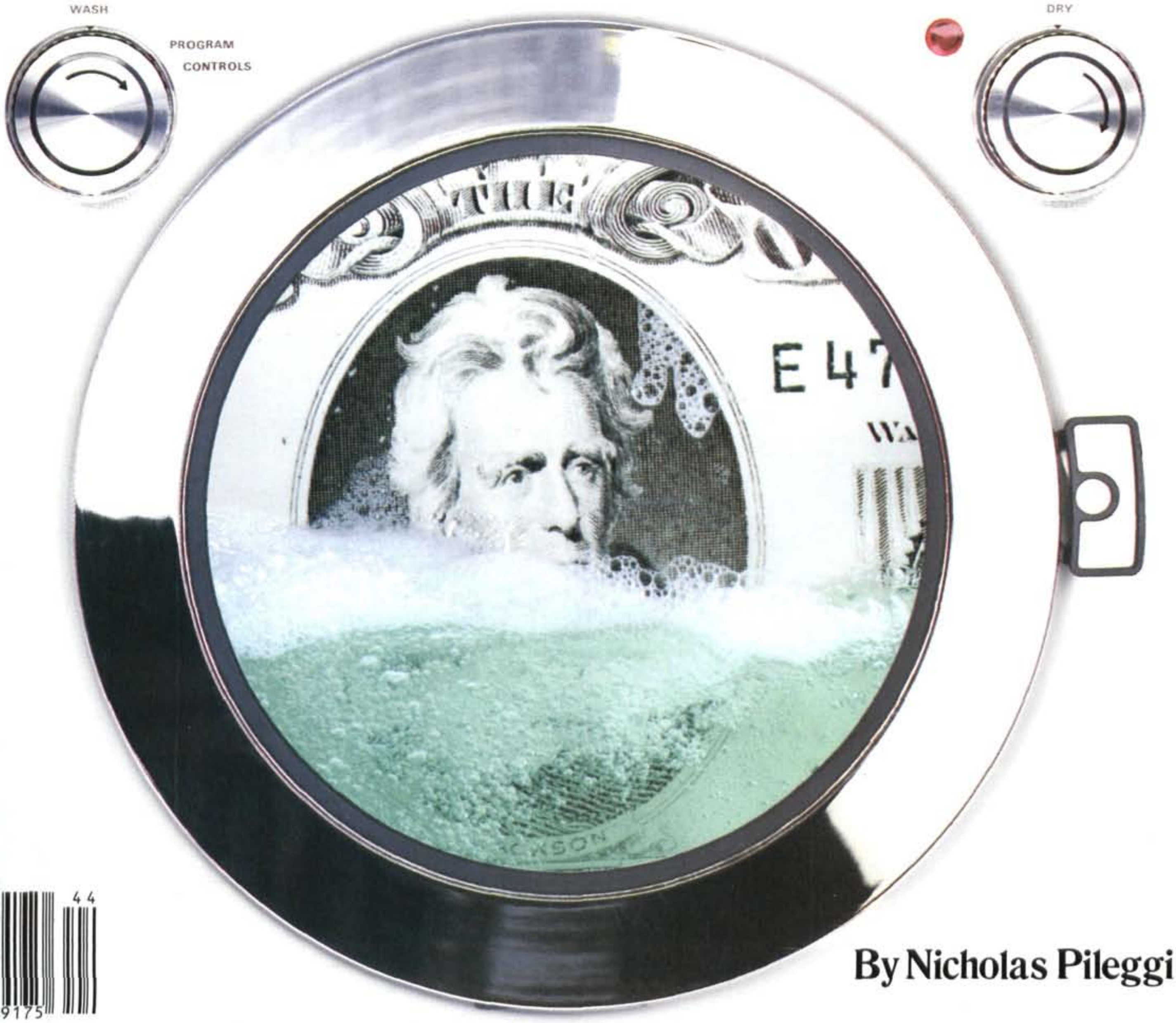
Pop Records Go Boom Again, by Jack Egan

The Taste of TriBeCa, by Seymour Britchky

NEW YORK

Money Laundering

How Crooks Recycle $80 Billion a Year in Dirty Money


WASH
PROGRAM
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By Nicholas Pileggi

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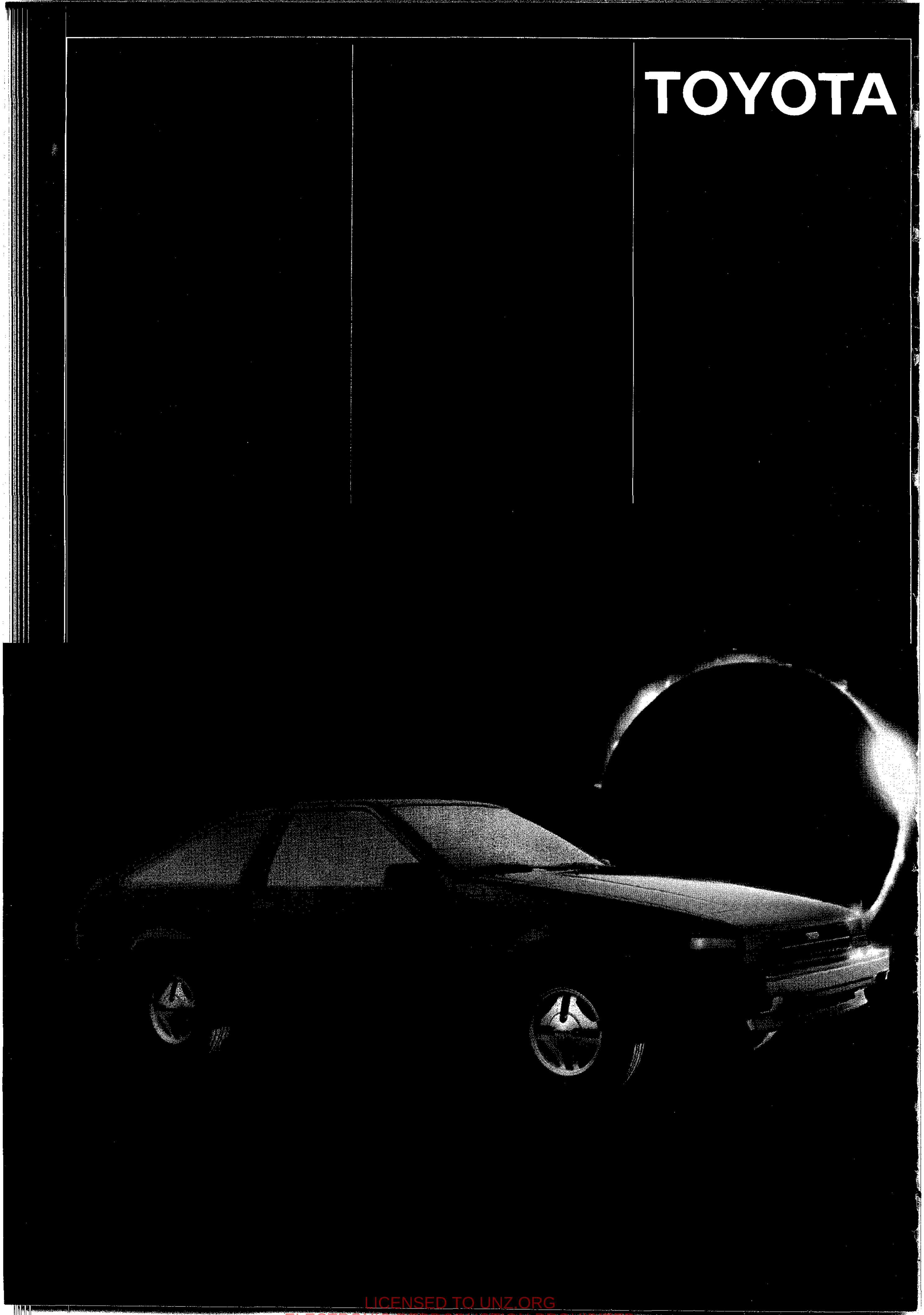
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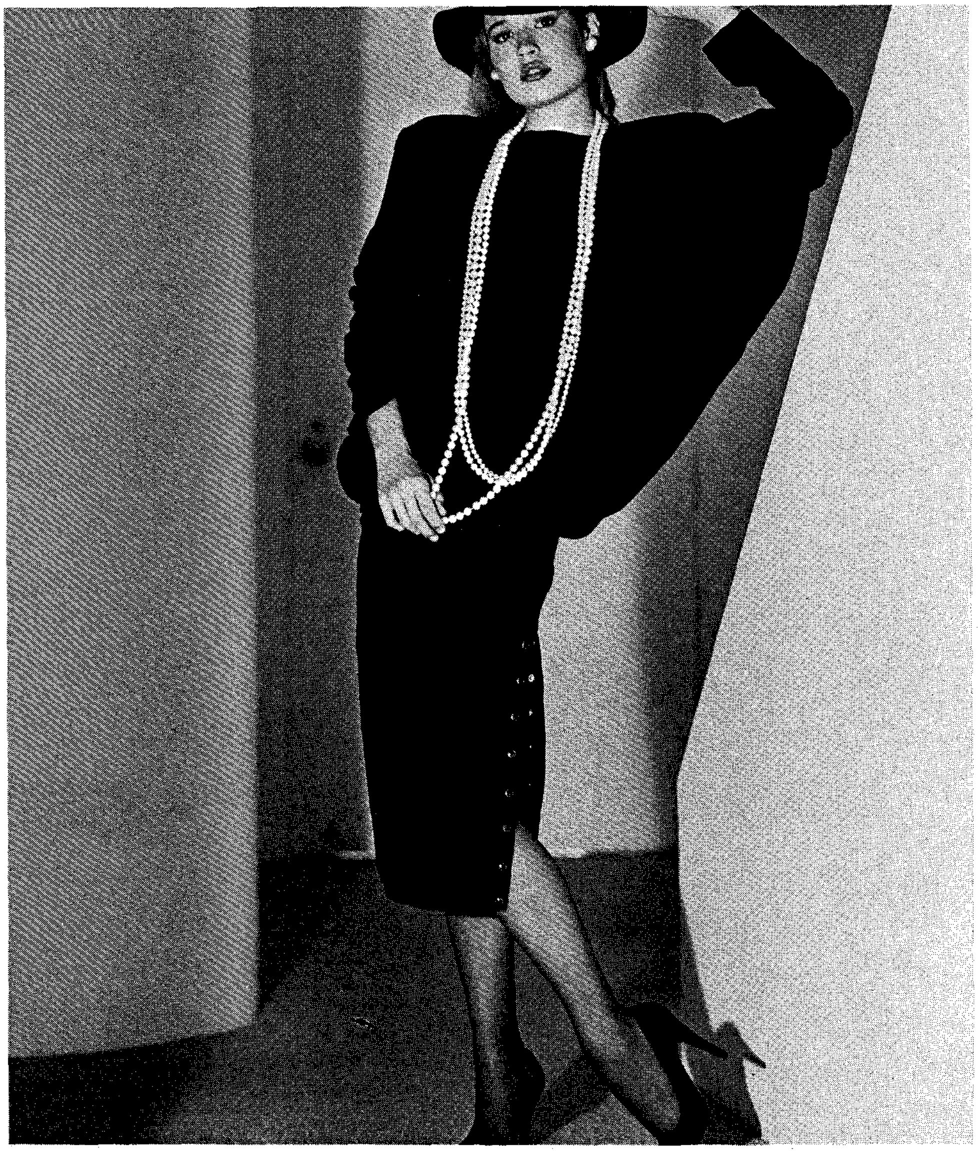

Norma Kamali's latest—the dress that's nothing but one big sheath of jet black velvet. The fit—loose...then narrow. The sleeves—very dolman. The length—full. The shoulder pads—removable. The collar—keyhole in back. The side snaps—a suggestive touch. And the investment—$164. Acetate and rayon for sizes P, S,M,L. In the Norma Kamali Boutique, 'SFAntastic Sportswear Collections.

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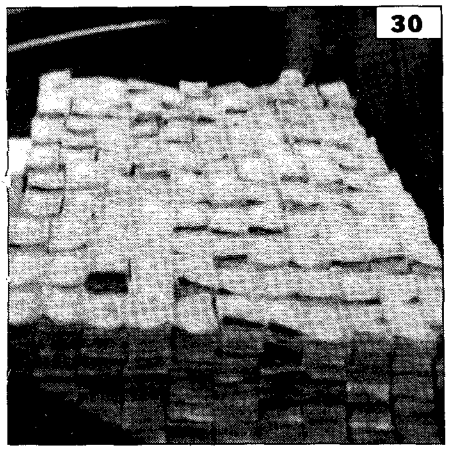

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Money Laundering

By Nicholas Pileggi

Two years ago, a slight, conservatively dressed man arrived at a currency exchange in lower Manhattan with 233 pounds of neatly bundled stacks of cash—$3,405,230 worth. Federal prosecutors have charged that the man was engaged in a rapidly growing illegal business—money laundering. The idea is to take ill-gotten money that can't be spent without attracting the authorities and transform it into legitimate income. It's a job that usually involves a "friendly" banker or casino, several sham companies, and a secretive bank in a tropical tax haven. These days, up to $80 billion a year is being laundered, and federal officials admit they can't keep up with it.

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The Taste of TriBeCa

By Seymour Britchky

Compass in hand, Britchky sets out to explore Manhattan's lower extremity and discovers, among the warehouses, ten clean, well-lighted places where the chic and the arty disport themselves. And eat some surprisingly good food.

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Pop Records Go Boom

By Jack Egan

After four years of bad fortune, the record business is back in the groove. Spurred by the explosion of music videos, and especially by MTV, the industry has seen an influx of new artists and the revival of the million-selling LP. Leading the pack by a wide margin is CBS, which last week had four of *Billboard* magazine's top six albums. All of which makes Walter Yetnikoff, the colorful and outspoken president of the CBS/Records Group, look very smart. "It feels very good to have things pay off as they have," Yetnikoff says. "I'm treated very nicely at CBS these days."

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Luggage-makers are now banking on fashion and image enhancement to boost sales—not on that suitcase-thumping gorilla.

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As the Knicks begin their second season under coach Hubie Brown, the team seems likely to keep getting better.

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Only a quarter of New York's new mothers breast-feed. Hospital procedures and plain old inconvenience may explain why.

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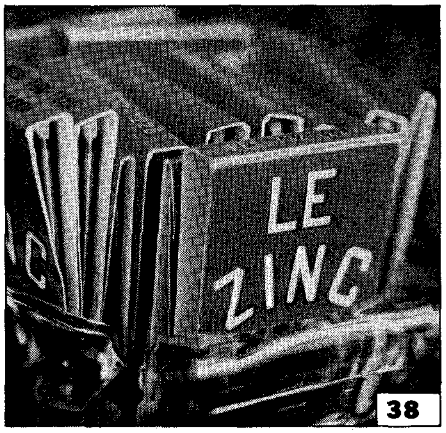

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By Peter G. Davis

Floyd's *Of Mice and Men* and Britten's *Peter Grimes* are each about hard-luck guys destroyed by a hostile society. The crucial difference: Britten's artistry.

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Books: The Doctor Is Sick

By Rhoda Koenig

With *The Anatomy Lesson*, Nathan Zuckerman—and Philip Roth—sinks farther into accidie.

PAUL McCARTNEY
MICHAEL JACKSON
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By David Denby

The Right Stuff is an anti-gravity epic—exciting and fun, but lacking in depth and conviction. *Rumble Fish* is a mushy and pretentious film about troubled youth in Tulsa, *Heart Like a Wheel* the winning story of a woman drag racer.

MISCELLANY

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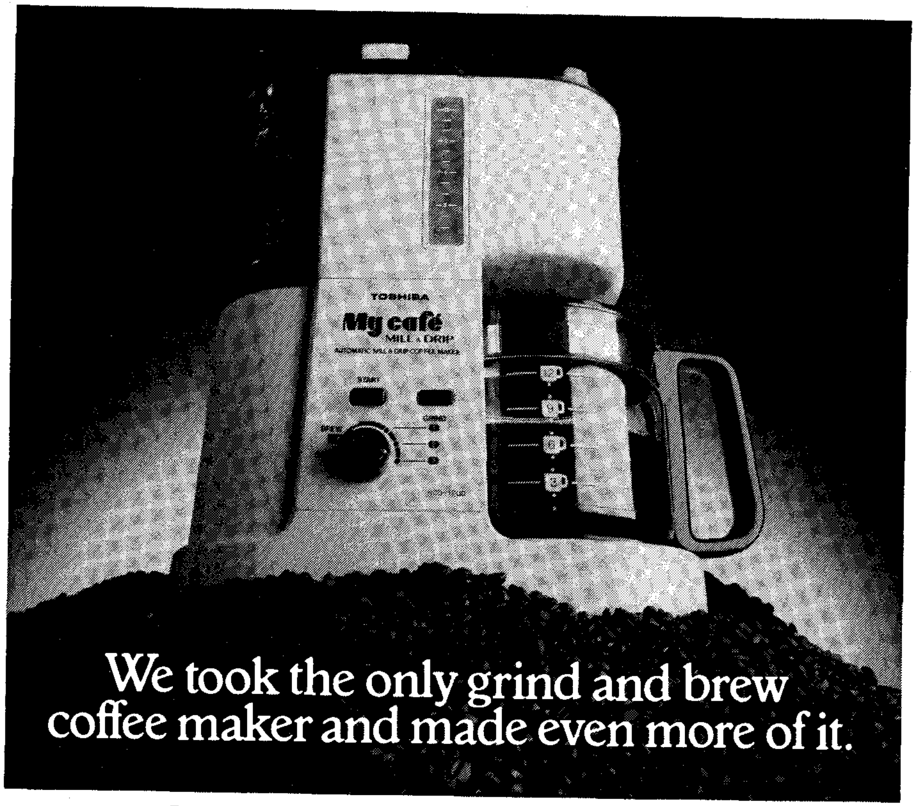
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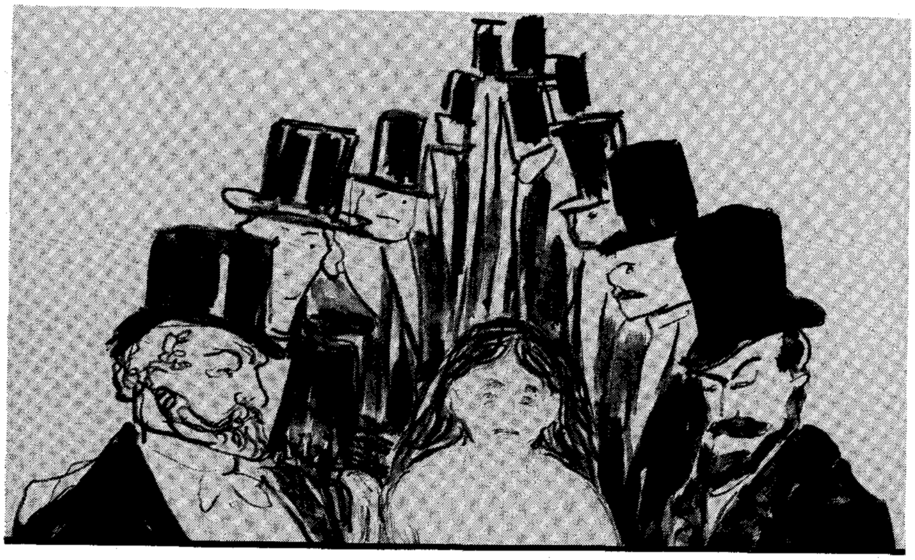

Old Master and Modern Prints
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Auction to be held on Tuesday, November 1 at 10 a.m. and 2 p.m. and Wednesday, November 2 at 10 a.m. at our 502 Park Avenue galleries. Catalogue #5424-MG is available for $12 and $15 by mail. Viewing is from October 28 to October 31. For further inquiries, please contact Nicholas Stogdon at 212/546-1023. (Detail) Edvard Munch, Die Gasse (Carmen) (Sch. 36b), lithograph, 1895, a fine impression of this rare print. S. 17 x 10⅝ in.

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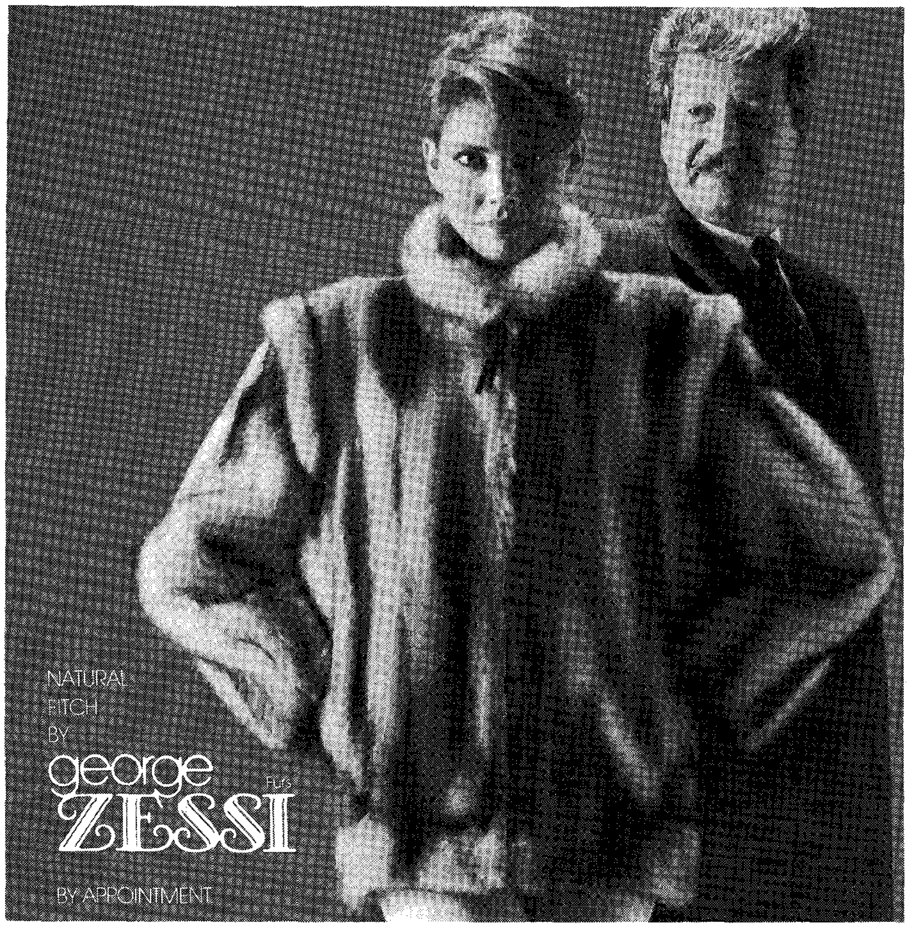

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LETTERS

Ladies of a Certain Age

PATRICIA MORRISROE'S "PORTRAIT OF A Lady" [October 3] exposed the fear of all middle-class women—that they will end up like Fannie, living in genteel poverty, trying to survive on pennies a day and yet still remain independent. Seventy percent of the elderly poor are women. Clearly, women must find alternatives to the present programs, which do little to foster independent living in our declining years.

Melody Anderson
Leora Magier
Coordinators, New York State
Conference on Midlife
and Older Women
Manhattan

FANNIE TEACHES MORE EFFECTIVELY than any trite editorial of the plight of the elderly. Her loneliness and isolation expose our uninterest in the emotional welfare of the elderly, who crave attention and companionship.

Gary Kanofsky
Brentwood, Calif.

IT IS HIGH TIME FOR ALL PEOPLE, IN particular the baby-boom generation, to sensitize themselves to the plight of older people, for we will be the largest generation of elderly ever.

Caryn Sucher
Fort Lee, N.J.

PEOPLE LIKE FANNIE HAD A MUCH richer life than we do today, and look at them now. I can only imagine what's going to be in store for all of us.

Gilberto Dell'Amico
Miami, Fla.

FANNIE'S EXAMPLE REMINDED ME OF MY experiences as a young child in a Nazi concentration camp. The lady who was our family's "neighbor" in the next corner of the same room, and who formerly had been socially very prominent, was now in rags and starving. But every day she would take time in the afternoon to put on makeup and straighten her back, and, taking her husband's arm, would go for a walk. Dignity at all times—an unforgettable lesson for a little girl.

Pepi Summer
Buffalo, N.Y.

THE SNIDE AND DENIGRATING REMARKS about our receptionist at the building where Fannie lives were strongly re-

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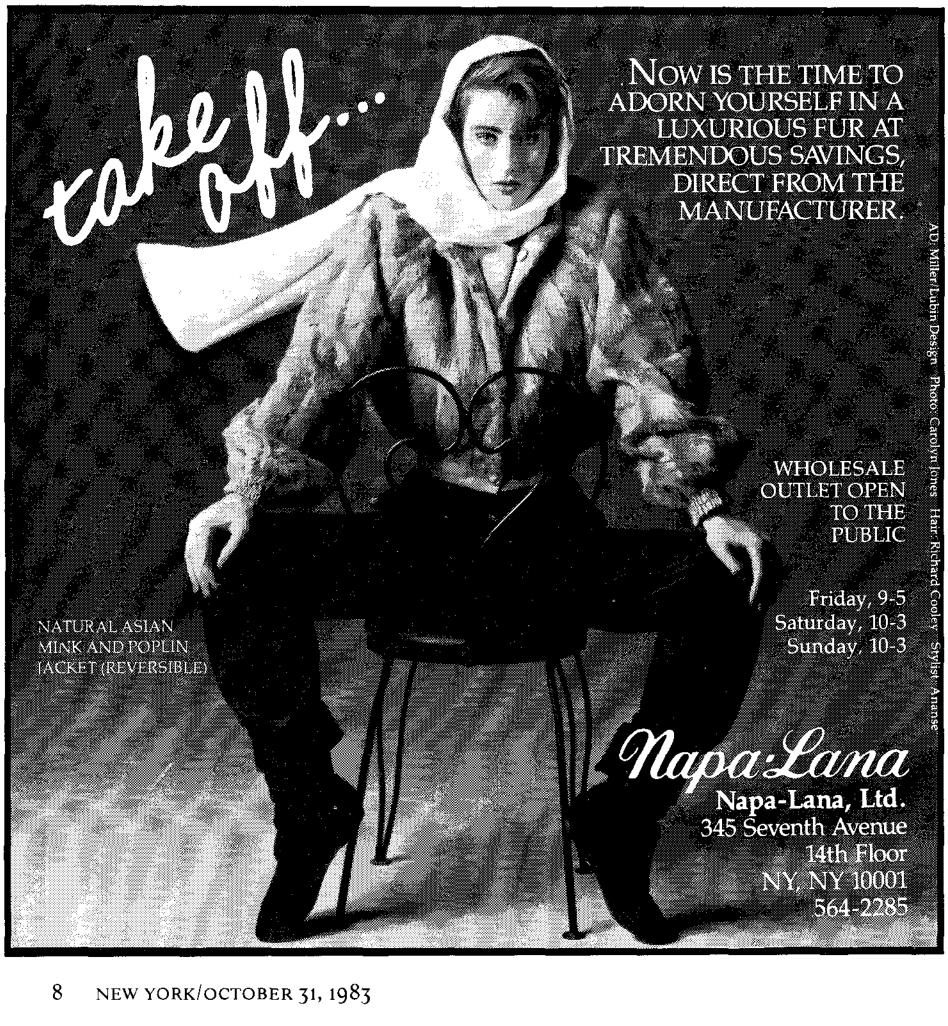

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sented. Fannie and the rest of us who live here are grateful for the courtesy, efficiency, and affection we receive from the woman with "the gold chains" and "three-inch-long red fingernails." It was a cheap and gratuitous shot at a lovely person whom we all respect.

Shirley J. Fadim
Manhattan

WHEN WILL WE STOP THINKING OLD PEOple are irrelevant? When will we start teaching our children that they, too, will be old someday?

Shannon Eisenthal
Teaneck, N.J.

THERE IS AN ORGANIZATION THAT reaches out to women like Fannie. Project DOROT has a network of volunteers who visit elderly people in their homes. Our volunteers currently visit about 125 people, most of them Jewish women in their seventies and eighties like Fannie. One of the women mentioned in the article, Liza, whose arm was broken by a mugger, is visited regularly by a Project DOROT volunteer.

Jonathan Newhouse
President, Board of Directors
Project DOROT
Manhattan

YOUR ARTICLE REAFFIRMS THE TRUTH that when the world seems shabbiest, class and elegance still shine through.

William L. Bennett
Muskegon, Mich.

To Have and to Scold

DAN GREENBURG AND SUZANNE O'MALley's "How to Avoid Love and Marriage" [October 3] was a scream. I laughed myself silly all the way from 59th to 125th Street on the A train, and it's been a long time since I've found anything funny on the subway.

Kate Holland
Manhattan

YOUR ARTICLE ON LOVE AND MARRIAGE was utter drivel. Being married and somewhat miserable for almost twenty years, I can attest to the fine points of the games couples play. But Greenburg and O'Malley have a long way to go before they give Erma Bombeck a run for her money on the humor inherent in the marital scene.

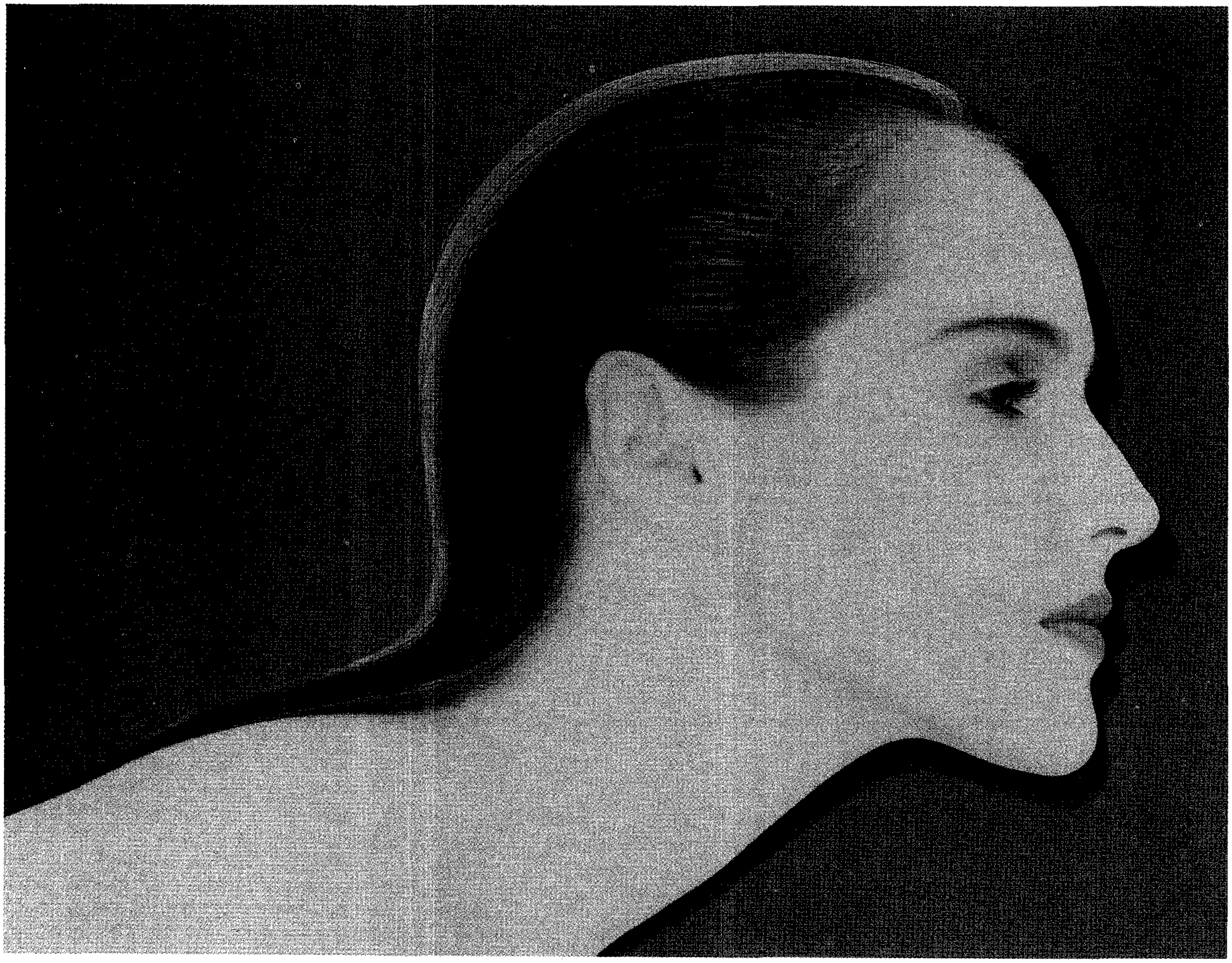
Debra Roman
Teaneck, N.J.

No Vacancy

AS AN OWNER AND MANAGER OF RESIdential property in Manhattan and other boroughs, I can plainly state that rent control is the single largest cause of a low vacancy rate, neighborhood abandonment, black-market apartments, and the surge toward cooperative conversion ["The Housing Squeeze—It's Worse

Christian Dior

HYDRA-DIOR



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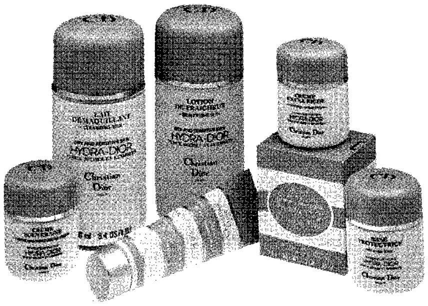

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N.Y. Post

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Arthur Schwartz
Daily News

Entertainment Nightly
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Than You Think," by Carter Wiseman, October 10]. As things now stand, apartments are regulated strictly on an entitlement system, and not by need. Poor people in need of housing are forced to pay high market rents, while the rich remain in their huge rent-controlled apartments. Often, these apartments have only a single occupant, although they were intended for families with children. Unless our elected officials find the guts to face the realities of rent control, abandonment will remain high, rental apartments will be almost impossible to find, and New York will change into a city that is not capable of providing decent, affordable housing.

Kenneth Fishel
Manhattan

YOUR ARTICLE FAILED TO COMMENT ON the underutilization of housing resources in New York. One-bedroom apartments that once housed two or three people now have single occupants, certain apartments are occupied for just a few months of the year, and still others are used only when an out-of-town executive visits the city on business. We may not have a shortage of housing so much as we have a misallocation of it.

Theodore Diamond
Civil-court judge
Brooklyn

YOU HAVE TO LAUGH A LITTLE AT THESE stubborn Manhattanites who will pay $500-plus for a cubicle with a hot plate. Last year I moved into an apparently nameless section of Brooklyn (it's between Midwood and Sheepshead Bay), where I have a huge studio with parquet floors, an eat-in kitchen with new appliances, and a safe neighborhood. The price tag: a rent-stabilized $260. Eat your heart out.

Marc Miller
Brooklyn

Jurist Prudence

JUDGE MARY JOHNSON LOWE, A BLACK woman who has worked terribly hard to become a federal judge, was unfairly criticized by a lawyer in your "Intelligencer" column [by Sharon Churcher, October 3]. Judge Lowe has not sentenced Solomon Weiss, because of serious allegations that the jury's deliberations had been improper. Hearings on the issue and the subsequent legal arguments were not concluded until late July. The judge was on vacation in August and assigned to other duties during half of September. Her lack of deference to the power structure may cause Judge Lowe problems, but she retains the respect of those New York lawyers who admire her intellect and perfect manners.

Edward W. Hayes
Manhattan

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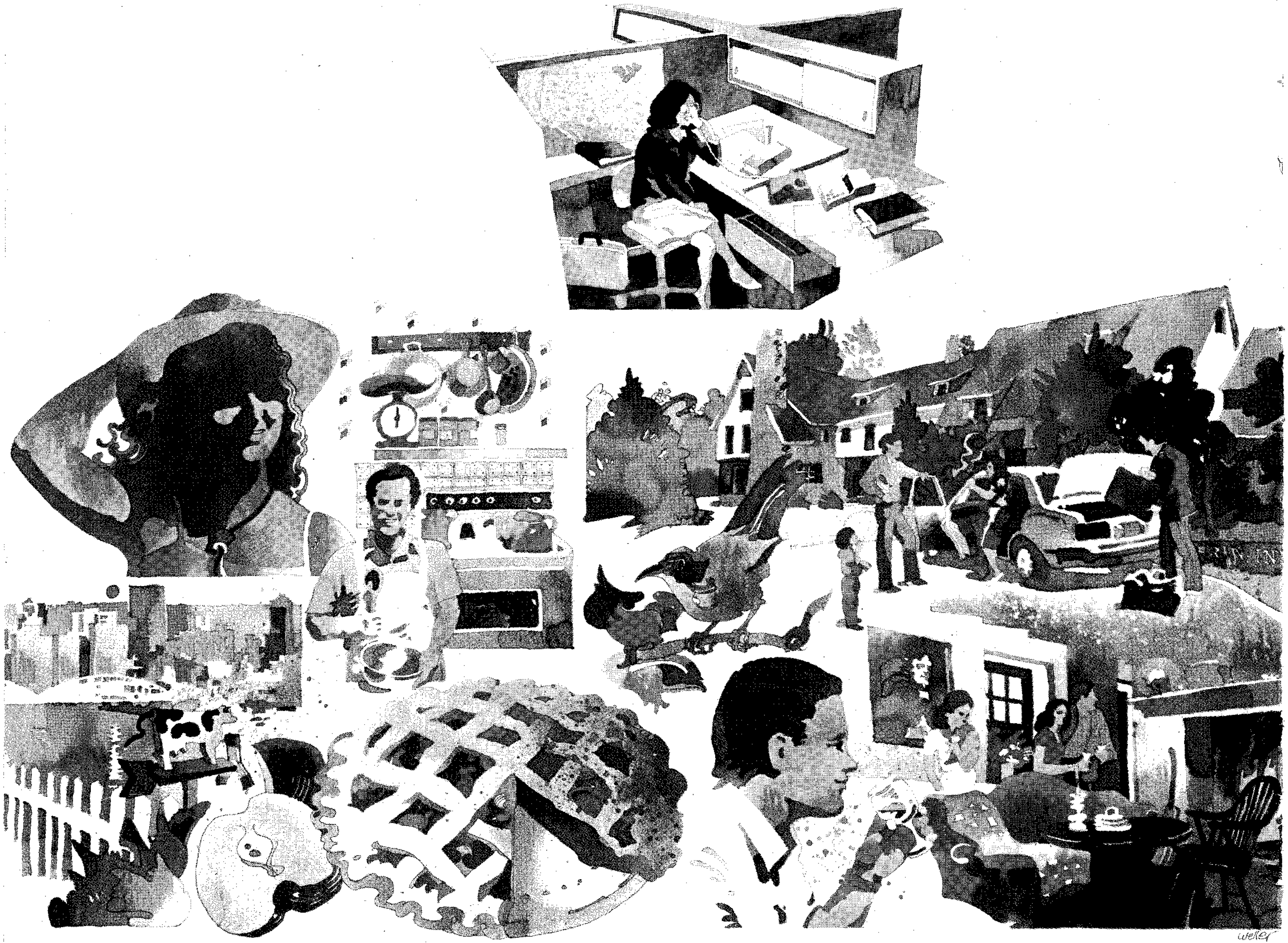

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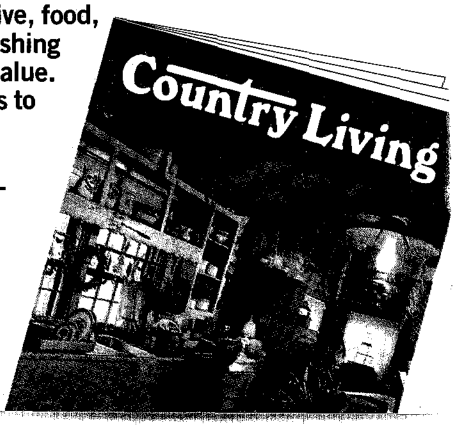

THE TEXTURE OF AMERICA TODAY

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INTELLIGENCER

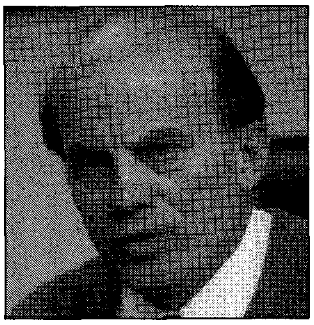
Conservatives vs. Reagan: A Losing Battle?

INFURIATED BY RONALD Reagan's restrained response to the downing of the Korean airliner, two conservative groups decided to blast the president in a fund-raising effort, which, by some accounts, was a very costly error.

Right-wing direct-mail expert Richard Viguerie prepared a 200,000-piece mailing for Conservatives Against Liberal Legislation (CALL) asking for funds for anti-Soviet lobbying and expressing the hope that donors would have "more guts than President Reagan." Viguerie also produced a 150,000-piece mailing for the Conservative Caucus that mentioned the president's "limp" reaction to the air disaster.

"Both mailings really bombed," said a well-placed source. "Conservative Caucus spent at least 26 cents per piece and is likely to recover less than half of it."

CALL executive director Tom Olson said his group is now firmly back in the Reagan fold. "This was a good test. We went out on a limb and were totally slapped back," he explained. "Most people are very strong behind Reagan; those who are a little disillusioned don't see any other place to go."



Viguerie: *Prepared mailings.*

Conservative Caucus national director Howard Phillips maintained, however, that it's too early to judge the result of his group's mailing. He added that he'll stand firm whatever happens, because "Reagan's behavior has been very weak."

Belushi-Case Report Puzzles L.A. Police

THE LOS ANGELES POLICE Department is hunting for the source of what it calls a "totally discounted" report that one of its officials was romantically linked to a figure in the John Belushi case.

Family Weekly, a Sunday supplement to 365 newspapers, carried a brief item on October 9 stating that according to unidentified investigators the woman accused of administering a fatal dose of narcotics to Belushi had "obtained the drugs from the girlfriend of a high-ranking police official."

Family Weekly's reporter, Ernest Volkman, refused to elaborate on the story, which gave no names. But *New York* has learned that the Police Department last year conducted an internal probe into rumors that April Milstead, a Belushi acquaintance who appeared before the grand jury after his death, was a police informer and a close friend of an L.A.P.D. narcotics officer whose brother is a top police official.

According to Police Commander William Booth, that inquiry found that Milstead had not been a paid informer or had a romantic relationship with anyone in the department. "[We] did not establish any prosecutable charges" against April Milstead, Booth said.

But now the department has launched a new probe, he said, to determine "where *Family Weekly's* story is coming from and why. We're concerned that this rumor has resurfaced."

The police are said to be worried that Bob Woodward, of the Washington *Post,* may pick up on the reports in articles he's preparing on the case. But Woodward insists he considers the Milstead connection "debunked."

Volkman stands by his story and points out that it was vetted by *Family Weekly's* lawyers. Milstead denies any wrongdoing.

The Poetry of Mario Cuomo

SINCE MARIO CUOMO KEEPS his family life private, even some of his closest friends were intrigued when two poems he wrote for his children eight years ago surfaced last week.

Both are dated December 30, 1975—when Cuomo was New York secretary of state. The first, entitled "Chipmunk," describes ambition as "a foolish quirk" and concludes with the observation "That you're you and I am little me. / Not terribly unlike you, Mr. Chipmunk—in your high tree."

The second is entitled "Storm," and in it the poet boasts, "You trouble me not, brute of a gale. / You deal now with someone much more than frail. / For I, Big Blow, am the mightiest of men, / Mine is the strength of a hundred and ten. . . . / For I, Mr. Storm, have the power to ignore."

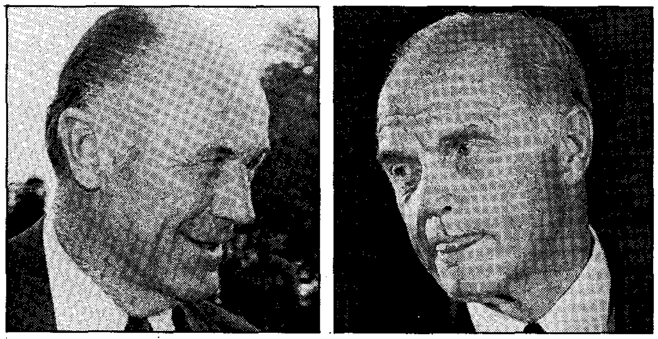
The governor said he recalled composing the verses but didn't want to comment. Remarked one of his friends, "I never knew he wrote poetry, but he is the quintessential educator, and you can see how he'd do this to illustrate a point for his children. He isn't one of those coldly ambitious guys; as the poems say, he can be very strong as well as very tender."

'Right Stuff' Hero Won't Vote for Glenn

ALTHOUGH JOHN GLENN'S presidential-campaign commercials play up his years in the space program, one man he hasn't won over is legendary test pilot Chuck Yeager, who led the promotional hoopla at the premiere of *The Right Stuff* (page 78).

Yeager spoke his mind at the event to guests such as Walter Cronkite, and he explained his view to *New York:* "I see [Glenn] as an astronaut, not a president," he said. "I like Reagan. I like the way he's made his programs work. I think we should let him keep at it."

Yeager, the first pilot to break the sound barrier, is portrayed in the film by Sam Shepard. Whom do Glenn's fellow astronauts endorse? So far only one, Gordon Cooper, is for Glenn. Wally Schirra supports Reagan; Deke Slayton and Alan Shepard are undecided.



Yeager, Glenn: *Only one astronaut has come out for the senator.*

BY SHARON CHURCHER

Photographs: top, Terry Arthur/Camera 5; bottom left and right, U.P.I.

Sinatra Book: Good Timing?

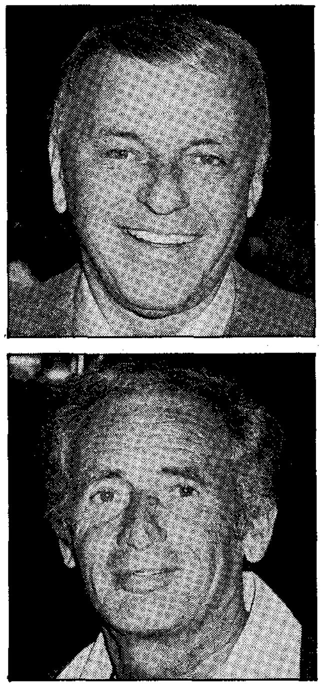
WITH FRANK SINATRA SUING writer Kitty Kelley over her planned biography of him, publishing insiders are curious about the timing of a proposal for another Sinatra book: *The Sinatra I Know,* to be written by the singer's friend Joey Bishop, with help from author Arthur Marx, the son of Groucho.

"Could this be another attempt to take the wind out of Kitty's sails?" asked a Kelley acquaintance. "Joey has other subjects he could write about."

Scott Meredith, Bishop and Marx's agent, maintained that though Bishop approached him about the book only two months ago, the timing is "coincidental."

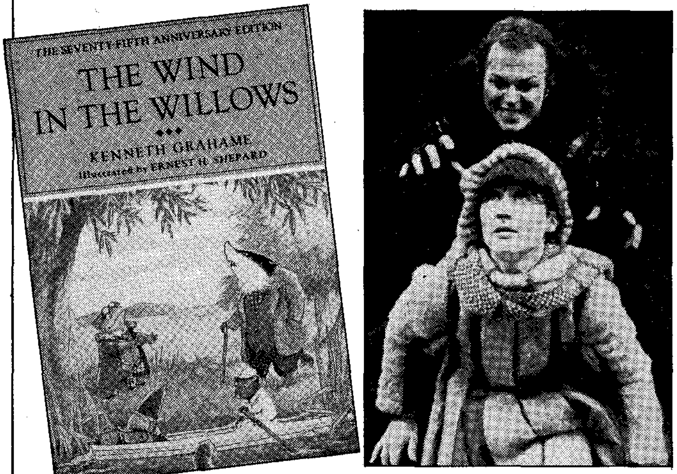
One other coincidence: Sinatra's wife, Barbara, was once married to Arthur Marx's uncle Zeppo. In fact, according to Meredith, Arthur was chosen for the project because of his writing credits, which include the TV series *Alice.* The agent added, "There is a good possibility that Frank will cooperate, because he and Joey are such close friends."

The book will be Bishop's first.



Friends: *Sinatra, Bishop.*

'Wind in the Willows' Heads for Broadway


THE SEVENTY-FIFTH ANNIVERSARY EDITION
THE WIND IN THE WILLOWS
KENNETH GRAHAME
Illustrated by ERNEST H. SHEPARD

Then and now: *Black leather and punk makeup.*

IN 1929, *The Wind in the Willows* inspired a popular A. A. Milne play for children. Now the 1908 Kenneth Grahame novel is being turned into a $3-million Broadway musical, complete with weasels in black leather.

"*The Wind in the Willows* has grown up. We're not going in for fuzzy little animals," said one of the producers, former actor Michael Bright. The show ran earlier this year as a work in progress at Washington's Folger Theatre, where, Bright admitted, "dyed-in-the-wool *Wind in the Willows* people were a bit put off by the weasels. They aren't portrayed as nasty S&M types, but they do have punk makeup."

Directed by Peter Hunt, who won a Tony for *1776,* the production is set to arrive sometime next year, and Bright promises it will have its sweeter moments—such as when Mole sings to Rat "The Day You Came Into My Life."

Political-Family Notes From All Over

GEORGE MC GOVERN, AN INcreasingly vocal critic of the Israeli government, has hired the wife of a prominent pro-Arab activist to be his presidential-campaign manager. She's Margaret Bethea, who last fall married ex-senator James Abourezk, chairman of the American-Arab Anti-Discrimination Committee. She has had her own career as a political-campaign manager, "so you can't necessarily attribute Abourezk's views to her," remarked Morrie Amitay, a pro-Israeli Middle East expert who was involved in the McGovern campaign in 1972. "But this does show a continuity to McGovern's anti-Israeli stance. Presumably, since this isn't a serious candidacy, he feels he can alienate an important block of Democratic voters." Bethea said she had discussed her relationship to Abourezk with McGovern, "and the view was he's not hiring me to be his Middle East expert." . . . Shirley Temple Black's son, Charles Jr., has decided to follow in his mother's footsteps—as a public servant. He's working as a $1,000-a-month P.R. man for Henry Kissinger's Central America commission. He told *New York* he had sent Kissinger a letter seeking work "after I'd met him through my mother a couple of times." Mrs. Black is a former U.N. delegate and ambassador to Ghana; her son, 31, is finishing a master's thesis on Latin America for the Fletcher School of Law and Diplomacy. Said Kissinger-commission P.R. director Herbert Hetu, "I wanted him because he's qualified, bright, and energetic. But I am of his mother's vintage, and like any red-blooded American boy, I was madly in love with her."

F. A. O. Schwarz's Slow Train

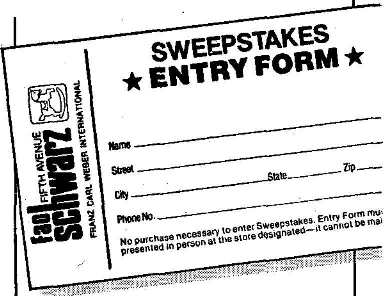
A YEAR AFTER A NEW YORK couple won a $5,600 railroad trip from F. A. O. Schwarz, their train still hasn't pulled out of the station.

Dr. and Mrs. Barry Block were told last fall that as victors in the toy store's 1982 Railroad Sweepstakes they'd be traveling to California in a private railcar provided by Railplex, a new company that specializes in such tours.

"Railplex set two tentative dates, but it reneged on them both," said the doctor. "I've called and sent letters to Railplex and Schwarz, but they just keep stalling."

Railplex spokesman Tucker Lamkin claimed that the problem lay not with his firm or Schwarz but with Amtrak. "Our private cars run on Amtrak's trains," he explained, "and it just hasn't had space for us behind its engines this year. We'll be happy to give Dr. Block his trip as soon as we're rolling again." He added that Railplex hopes to buy its own engines soon, ending its dependence on Amtrak.

Does Schwarz find that fair? "Our president is very concerned—this makes us look bad," store manager Walter Reid conceded. At press time, the Blocks received a check for the trip's full value.



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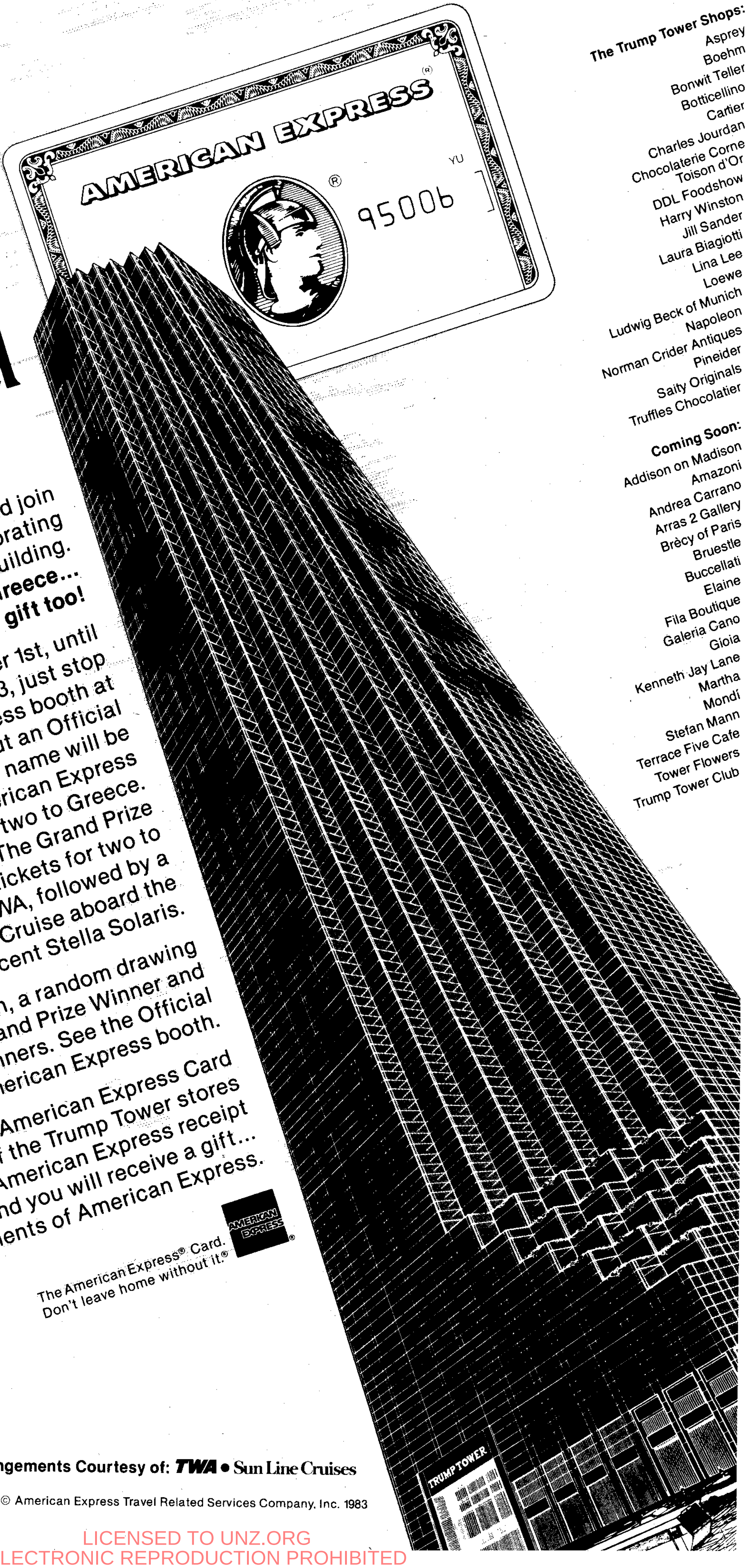
Photographs: left, top and bottom, Ron Galella.

The Trump Card



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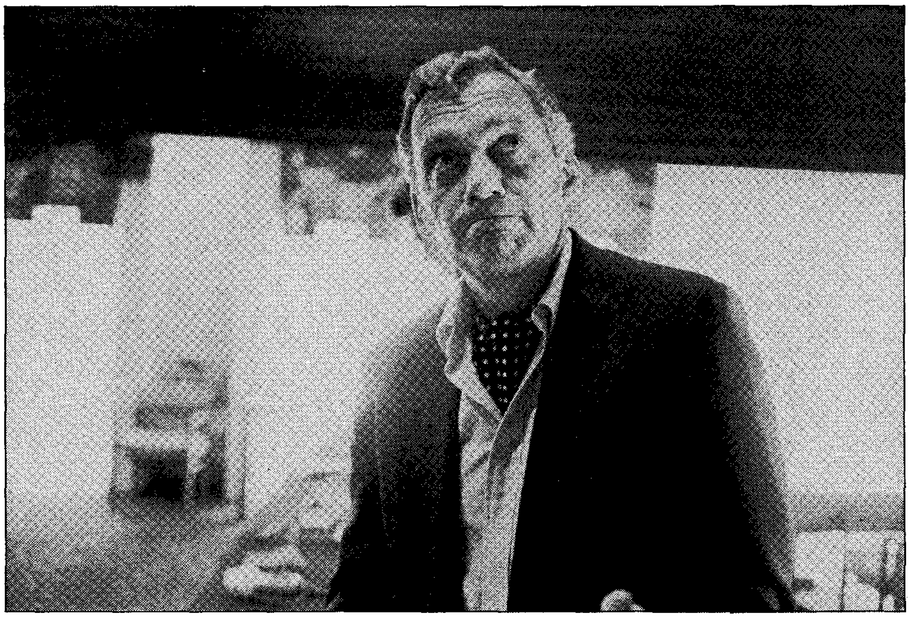
The National Interest/Michael Kramer

THE GREAT WHITE HOPE



Thinking the unthinkable: *The former ambassador ponders El Salvador.*

Power-Sharing in El Salvador

SO MANY PEOPLE "KNOW" ABOUT CENtral America that it is often difficult to distinguish between the true expert and the dilettante. One of the best experts is Bob White, the man to speak with if you want the unofficial, uncensored, and decidedly non-governmental view of events in the region. White, 57, is a former United States ambassador to El Salvador, a career foreign-service officer and Latin America specialist.

Today, White is in exile. He is a professor at Simmons College, in Boston, and while he might return to government in the future, no one is betting on it. White is not simply an ambassador out of favor. There are plenty of those—Democrats in a Republican era, or vice versa, who stay out of harm's way as they wait for a change in administrations. These are the people who will speak only off the record. White, on the other hand, doesn't seem to know the meaning of the term. Everything *he* has to say is for publication.

Bob White was the very first ambassador jettisoned by the Reagan administration. To the Reaganauts, those right-wing ideologues who measure every presidential action for conservative purity, Bob White was a very special target. Even before the president took office, White had been singled out for political extinction: The Reagan transition team had identified him as soft on the left. In leaks to the press, White was labeled a "social reformer"—not simply because he carried out President Carter's human-rights policy but because he actually *believed* in it.

The Reaganauts were right. Lip service has never been White's way. As ambassador, he actively resisted all attempts to increase military assistance to El Salvador unless it was rigorously linked to social legislation. And he routinely lashed out at the right-wing death squads that annually killed (and still do kill) thousands of Salvadorans suspected of leftist sympathies. On top of that, it was White who accused Roberto d'Aubuisson of being a "pathological killer." (Today, d'Aubuisson is president of El Salvador's Constituent Assembly and a leading candidate for president of the country.)

So everyone knew where White stood. Nevertheless, when he was called back to Washington only days after President Reagan's inauguration, White did not fear for his job. As he stood before Secretary of State Alexander Haig, White heard nothing but praise. "He told me I had done an excellent job," says White, "that my reports had been exactly right, that I was a wonderful ambassador." Then came the bad news: A few changes would have to be made nonetheless. White thought he would get another assignment, which is standard for career ambassadors. Instead, he languished in a basement office shared with Edmund Muskie, the outgoing secretary of state. "We were the last two left," says White, "there in the bowels of the department, sitting around with nothing to do."

Within a few weeks, the magnitude of White's ostracism became clear. In February, he received a letter saying that his services were no longer required and that he was therefore being "automatically retired"—bureaucratese for "fired." Wholesale dismissals may be common in business, but they are almost unheard of in the foreign service. "About the only other guy who was treated like me," says White, "was George Kennan," the legendary Cold War specialist whose predictions seem more prescient with each passing year. "So with Kennan," says White, "I'm in pretty good company."

I spoke with White last week, on the eve of another attempt by the House of Representatives to cut off covert American assistance to the rebels seeking to overthrow the Sandinista government in Nicaragua. White had just appeared before the Magazine Publishers Association and the American Society of Magazine Editors at their conference in Bermuda. As usual, White had been more articulate than his fellow panelists, Ruben Zamora, a key leader of the revolutionary opposition to the current Salvadoran government, and Alfonso Sapia-Bosch, the United States National Security Council's top Latin-American analyst.

In El Salvador, where the Reagan administration sees light at the end of the tunnel, White sees no tunnel at all. "I think," he says, "that the situation is deteriorating more rapidly than anyone thinks. The army has been taking great casualties, albeit with greater courage than usual. But the guerrillas have barely been touched. And the rainy season is just ending, which is the period when the gees always lie low. So, militarily I believe that things can only get worse for the government. The Salvadoran army hasn't come to fight. It's an institution designed to protect the system so that it can itself get in on the action. For most of the top leaders, who've made a lot of money while in the service, that dough and their families are out of the country. When things get hot, they'll just cut and run.

"We began to make some progress with the army when I was there. Some began to see that respecting human rights was good policy, and some simply realized they wouldn't be getting any more goodies unless they shaped up. But then Reagan came in, and they realized

Photograph: Wide World.

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there was no need to play the human-rights game anymore. So now we see the death-squad activity is up, and, finally, it is this kind of brutality that makes the revolution possible—and believe me, it would be going on even without any external aid at all from Nicaragua or Cuba. That's how bad the repression is, and revolution is what it generates."

Not surprisingly, White favors a negotiated settlement with the guerrillas. It's called power-sharing, and anyone currently in the government who advocates it will soon find himself outside with Bob White. "The White House says we shouldn't cede to the guerrillas that which they can't win on the battlefield," says White. "But that ignores reality. The gees already control a good deal of the country, and they probably have a good deal of popular support as well."

On this point, there is great dispute. The administration points out that the guerrillas' recent calls for a general strike have gone unheeded. The guerrillas, in the form of their political leader, Guillermo Ungo, see it differently: "Does the fact that there are few strikes or street demonstrations in Poland mean that the Poles now support their government?" says Ungo. "Of course not. The Poles aren't active, because of the repression. The same thing in El Salvador."

White believes a guerrilla victory is inevitable—"probably within two years," he says—which is why he advocates cutting up the pie now. "We missed a great opportunity after last year's elections," says White. "The administration is proud that it stopped d'Aubuisson from achieving the presidency—which he deserved, since that's the way the votes went. But by installing Alvaro Magaña instead, the situation has gotten worse. Magaña is the only man in the country who, by his position, could actually bring some abuses under control. But Magaña actively shuns power. The result is that everyone grabs for it and the army and the death squads end up with it. If d'Aubuisson had taken office, he would have failed. He said he could clean up the situation in six months. He couldn't have. No way. If he'd come to office, the Christian Democrats and the other Salvadoran moderates would have stayed away and could have built bridges to the moderate left. Then, when d'Aubuisson failed, they would have been ready with a coalition alternative that could have precluded the Marxist guerrillas from power. That chance has been lost, and the situation has been further polarized."

White understands the opposition's internal dynamics as well as anyone. He believes that a military victory by the guerrillas would drive out the moderates like Ungo and Zamora. So, again, he favors a negotiated solution *now,* before

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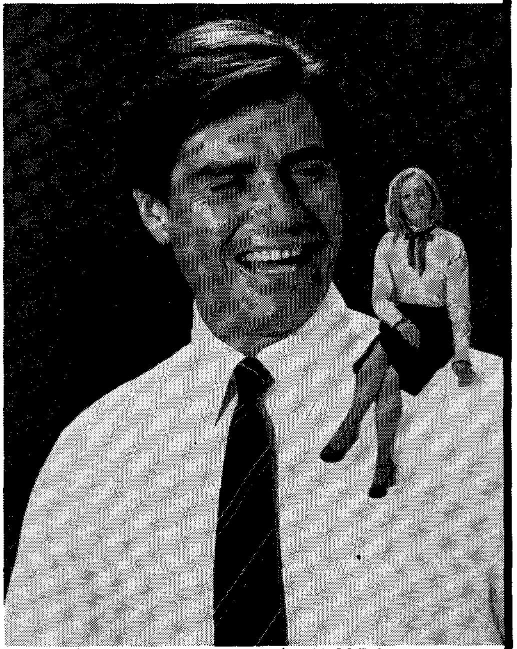

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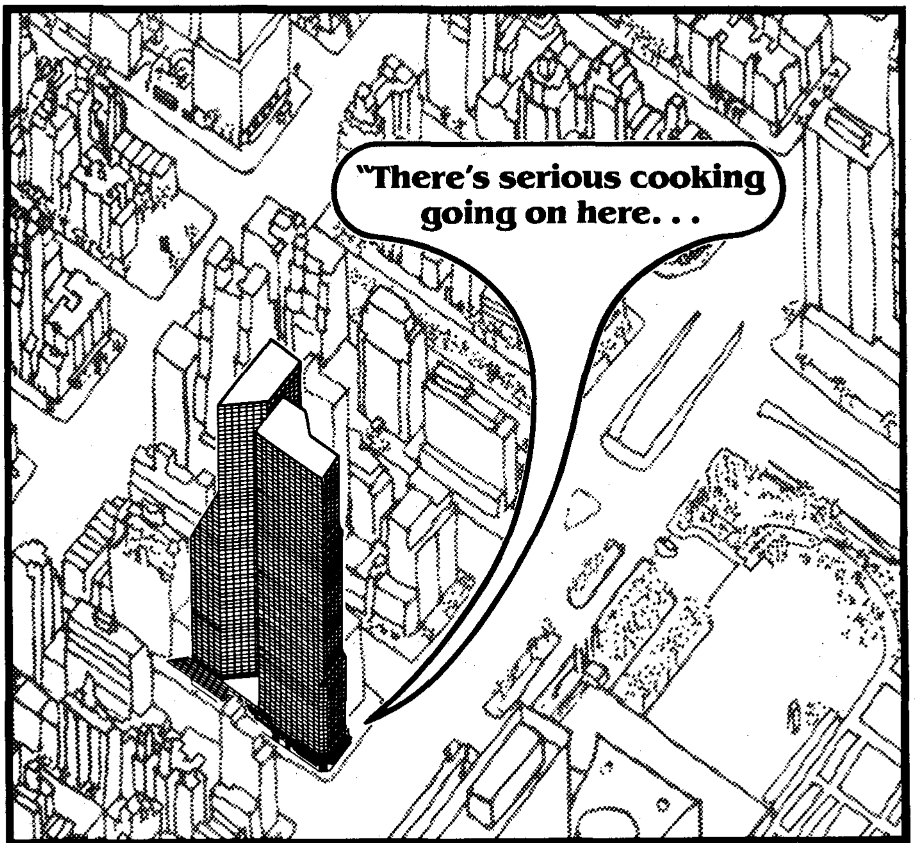
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the military position becomes so untenable that the guerrillas are on the verge of victory and have no incentive to negotiate. "The political left understands this very well," says White. "That's why Zamora keeps talking about preserving some elements of the Salvadoran military in a negotiated solution. He wants that so that there can be a power mix. With a combined army, the services of politicians would be required, and that could keep alive pluralism and the chance for democracy."

To White, the essential point for the United States is security—a concept he defines narrowly when it comes to El Salvador. "Our interest, our prime interest," he says, "is in keeping the Cubans and others out of Salvador. We don't want foreign bases or surrogates. Beyond that, what El Salvador chooses to do with its society should be its business, even though we'd obviously prefer democracy. If we can get this kind of security, it will be a major victory, and that would be great. We should settle for it and be happy. If we are offered such a deal—and this is exactly what the other side *says* it is offering—we should grab it. If we don't go for it and our side loses on the battlefield, the bloodshed will be awful when the guerrillas win, for two reasons: First, the inequality is much worse in Salvador than it was in Nicaragua. The poor hate the rich and will go after them and the military with a vengeance. And second, the guerrillas will undoubtedly learn from the Nicaraguan experience, where many Somoza followers were spared after the Sandinistas came to power. The C.I.A. hired those Somocistas, and they're the ones staging the counterrevolution. In El Salvador, the guerrillas would eliminate a similar possibility by simply killing the C.I.A.'s potential mercenaries."

White makes a good deal of sense, but his assumptions are open to endless questions. The major problem with his thesis concerns the composition of a coalition government. Responsible critics of White's view argue that any shared-power arrangement will eventually crumble and that the people on top will then be the radical left. Not necessarily, says White, who argues that America's pressure on the Sandinistas is largely responsible for the moderates' having lost out to the Marxists in Managua. But this view ignores scores of Sandinista statements to the effect that they were using the moderates among them for cosmetic purposes only.

If White is right and the administration fails to negotiate soon, then we'll know about it all too quickly. And then White, like George Kennan, will be granted the ultimate vindication. He'll be able to say "I told you so." And America will have "lost" another Central American nation. ▬

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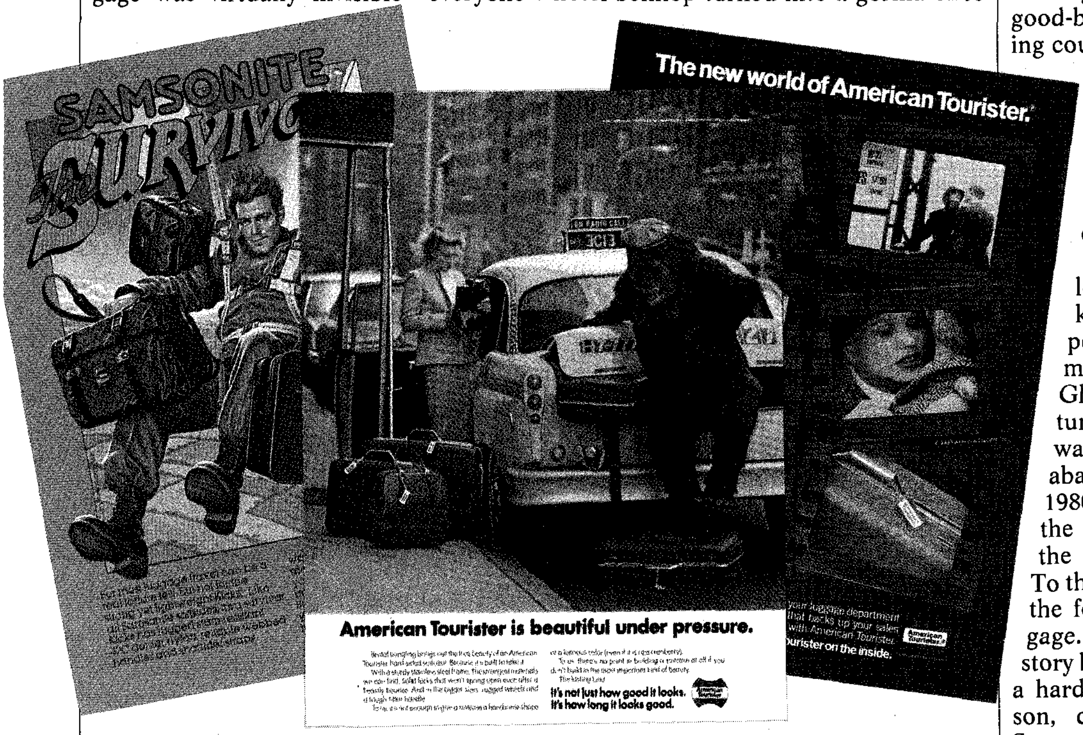
THE SOFT SIDE OF LUGGAGE

No More Monkey Business

THE APE WAS THE LATEST CASUALTY OF the changing—and, until last spring, depressed—luggage world. He's gone the way the hard-sided, heavy suitcases he used to thump around are going now that, as one baggage manufacturer puts it, the "lug age" is over.

Welcome instead to the world of "fashion" luggage—the soft-sided, flexible kind that squeezes neatly under an airline seat and avoids an airport's potentially devastating baggage carousels. Twenty years ago, that sort of luggage was virtually invisible—everyone had sets of molded plastic or high-ticket leather. Today, hard-sided bags account for just 30 percent of the business. The rest is divided between completely soft suitcases and those with soft sides and firm frames.


SAMSONITE SURVIVOR
The new world of American Tourister.
American Tourister is beautiful under pressure.
It's not just how good it looks. It's how long it looks good.
American Tourister
your luggage department that backs up your sales with American Tourister.
urister on the inside.

Gone ape: *American Tourister is dreamy, while Samsonite's a "Survivor."*

If the shift made American Tourister's decision to can the ape inevitable, it didn't make it any less painful. For that gorilla—commercials originally featured a chimpanzee in 1969, but the primate got bigger through the seventies—really caught the public's attention. American Tourister used other spots, in which luggage flew off the car roof and dropped down into a canyon, but the ape is what people remember. "He's the most memorable merchandising gimmick in the history of luggage," says Donald Irion, vice-president of marketing at American Tourister. "I'd be willing to bet that he was one of the most recognizable symbols in the whole consumer-products world." The gorilla spots won American Tourister a closetful of awards and entranced TV watchers. In one commercial, a giant chimp attacked luggage placed in his cage (the crew coaxed the ape for hours to get the 30-second spot). In another, disguised as an airport baggage handler, a gorilla/man mauled the luggage in his care. And in one notable commercial, a hotel bellhop turned into a gorilla once the hotel guest's back was turned. The gorilla bounced the bags down the staircase while the guest took the elevator, then turned back into a civilized bellhop and presented the unscathed luggage to the grateful guest. The guest's witty send-off? A banana for a tip.

But the ape—later a man in a gorilla suit—had come to stand for "all hard-molded luggage," says Irion. "He had become almost generic, what Coca-Cola is to colas." (Samsonite claims people think the gorilla represents its product rather than American Tourister's, and reports that this misassociation is even stronger now that the spots are no longer on the air.) "We've changed our look since the late 1970s—more than two-thirds of our line is now soft luggage—and we needed a new fashion treatment to focus on our new products," says Irion. "The time was right to change to a more contemporary image [the company shifted ad agencies a year ago]. Customers still want durable luggage, but durability now shares the spotlight with fashion."

Certainly the new American Tourister ads have that high-fashion, soft-focus look that has become the hallmark of French director Sarah Moon, who has also shot Cacharel and Revlon commercials. "American Tourister luggage is designed to make it through a lot of good-byes," says the announcer as a loving couple embrace at a railway station. While the camera lingers on the pair, it takes in their luggage almost by accident. "Beautiful on the outside. American Tourister on the inside," the commercial concludes.

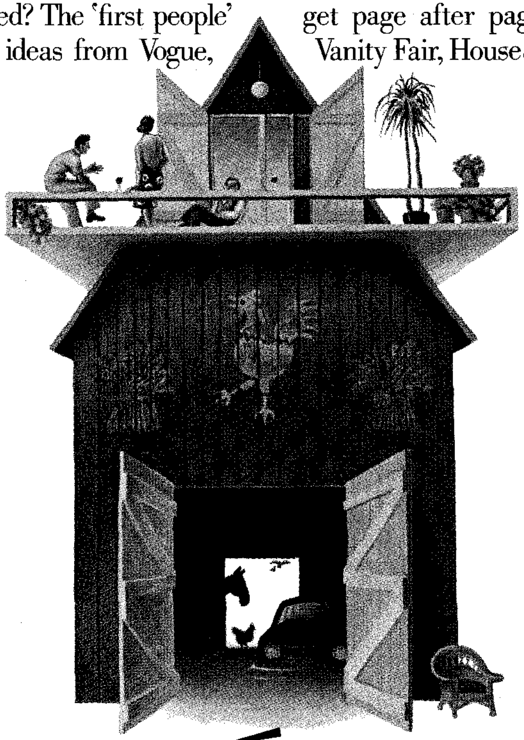
Samsonite is still the industry leader, with 25 percent of the market (American Tourister has 13 percent, while dozens of other manufacturers, including Vuitton, Ghurka, Lark, Halliburton, Ventura, Hartmann, Skyway, and Airway, share the rest). Samsonite abandoned its durability pitch in 1980. Earlier, it had also emphasized the toughness of its products, with the help of the Pittsburgh Steelers. To the strains of "The Blue Danube," the football team pummeled the luggage. "We established a good durability story but at the same time conjured up a hard-sided image," says Robert Nelson, director of communications at Samsonite. To broaden that image, the company then tried a fashion appeal. "But we found we had moved too far away from our heritage of durability, and doubled back halfway," says Nelson.

The result: the current "Survivor" campaign, launched in March 1982, in which a Samsonite-toting Harrison Ford type escapes spine-tingling hazards in the jungle and the desert. Shades of *Raiders of the Lost Ark*? That's what Lucasfilm thought—and threatened to sue Samsonite for copyright infringement. Samsonite contended it had created and tested the concept four months before the movie opened, and agreed to pay a small licensing fee, so the matter was settled out of court.

Luggage, in obviously more primitive

Someone was first to make a barn into a house.

When the first person dared to make a car barn a country house, little did they know they'd start a stampede. But what kind of person would ever think of it? Someone who's not part of the herd. A person who sees every part of life a little ahead of every one else. The one-in-a-million who's part of the 15 million "first people" of the Condé Nast Ltd. They don't follow trends. They start them. Where do they get started? The 'first people' get page after page of stimulation and information ideas from Vogue, Vanity Fair, House&Garden and GQ.



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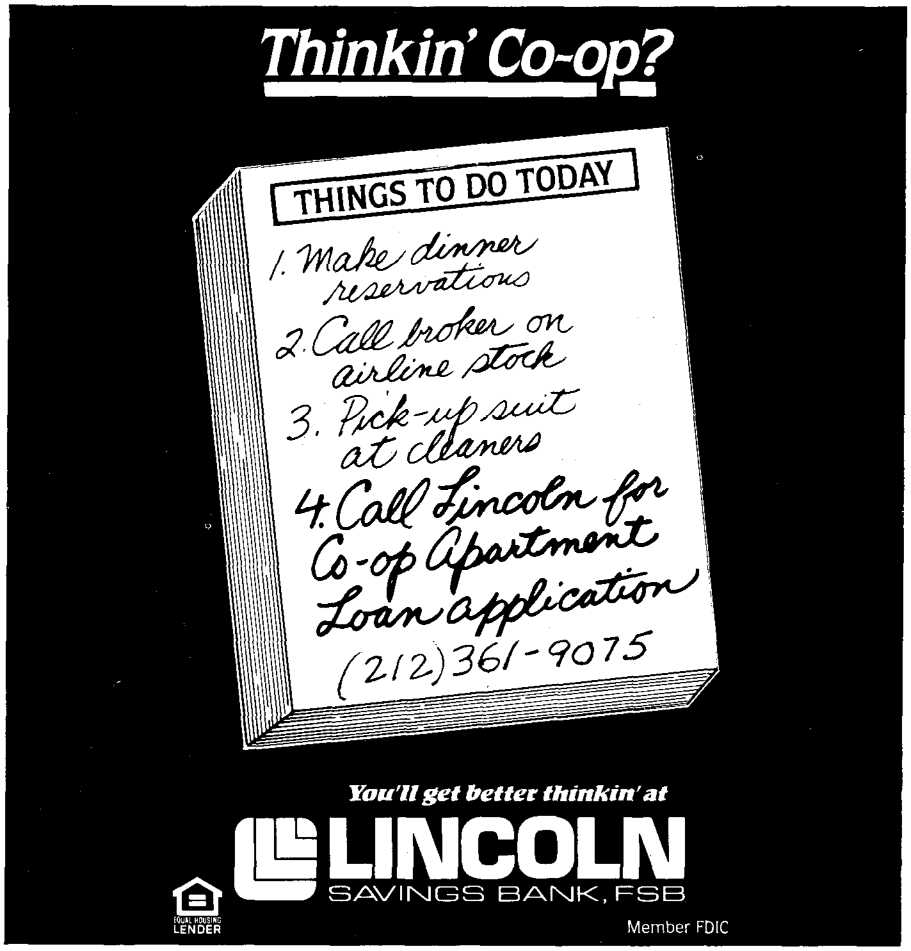
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forms, has been around as long as people have traveled. Steamer trunks and portmanteaus were the fashion of the 1800s. By the 1930s the principal materials were rich leathers, wood, and coated paper or cloth. "Today the 'in' fabrics are vinyl and Cordura, a tough nylon that won't run if punctured," says Patricia Beard, editor of *Showcase,* a magazine of the luggage industry. Materials associated with other products are being adapted to luggage: life-jacket fabric, soft brushed tarp cloth, upholstery fabric, and rubber."

The soft look evolved with America's whole penchant for lightness, and began when kids adopted backpacks and canvas sling-overs in the 1970s. "But the fashion-dropout look has *become* the fashion," says Bernard Owett, the Samsonite creative director at the J. Walter Thompson ad agency. "The backpack look was the start of the end of real luggage and matched sets."

It was also the beginning of the industry's three-year depression. "The business had changed from the good old days, when people bought matching pieces, to the 'item' business we have today," says Howard Kaplan, executive director of the National Luggage Dealers Association. "How can garment bags and totes compare in dollars to a five-piece matching set?"

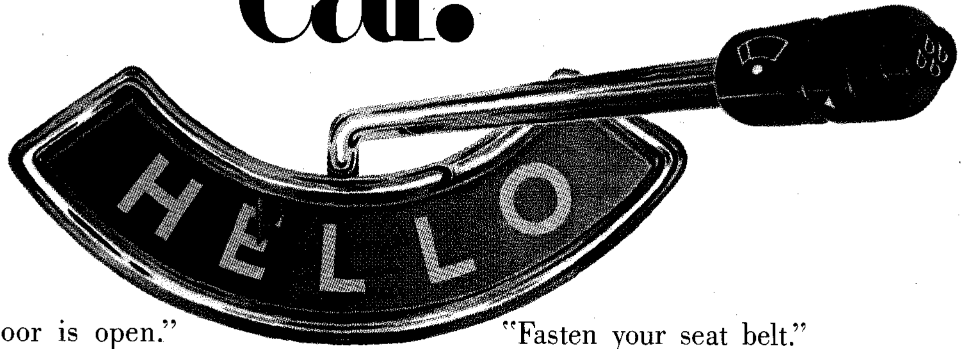
They can't, and certainly they haven't. The U.S. Department of Commerce, Bureau of Industrial Economics, notes in its *U.S. Industrial Outlook 1983* that the value of luggage shipments slipped approximately 6 percent from 1981 to 1982, to $696 million (markups make this a $1-billion-plus retail business), following a drop of 8 percent the previous year. Total employment in the industry declined 12 percent.

What's to blame? For one thing, the imports, chiefly from Taiwan, Korea, and Mexico. While sales of domestic luggage have sagged, the imports have flourished. The U.S. International Trade Commission reports that imports increased 14 percent, from $294.4 million to $336.4 million from 1981 to 1982.

At the same time, the industry was reeling from the recession. "Probably everyone has some luggage already, and when the economy is off, it's not the first thing they rush to replace," says Richmond Hendee, the Samsonite management supervisor at Thompson. In even the best of times, Samsonite research shows, just 8 to 12 percent of the population buys luggage in a year, with the average American in the market once every seven years. Most of that luggage is purchased at discount.

While the official markup on luggage is 100 percent, most retailers in fact must slash their markup, often by 60 percent, to stay competitive. What's more, competition has grown more fierce as the

Someone was first to have a talking car.



"Your door is open." "Fasten your seat belt." Who'd want to hear what a car has to say? Someone who's open to new ideas, no matter where they come from. Someone who marches through life to a different drummer than everyone else. The one-in-a-million who's part of the 15 million "first people" of the Condé Nast Ltd. They don't wait to hear what everyone else is doing, they do it first. And they get the first word, the first picture, month after month, page after page, from Vogue, Vanity Fair, House & Garden and GQ.

THE CONDÉ NAST LTD.

THE FIRST PEOPLE. VOGUE/VANITY FAIR/HOUSE & GARDEN/GQ

industry has become so soft-sided. "You don't need capital investment to start a cut-and-sew operation," Hendee says.

But there are promising omens for the industry. This spring, people acted on their wanderlust. And if there's anything that can boost the sale of luggage it's getting America literally on the move. U.S. Travel Data Center, a nonprofit agency, projects that Americans will have traveled 12 percent more in the summer of 1983 than in the previous summer.

And while everyone may already own some luggage, there's a constant need to replace it—not just because fashions change but because bags don't always hold up. Perhaps the chief ally of the luggage industry has been the airlines. Last year they ferried 420 million pieces of luggage, according to the Airline Passengers Association. The International Luggage Repair Association estimates that 1 percent of those bags were "disabled" either by airport baggage handlers or by the conveyer belts that transport the luggage.

But to thrive, the industry needs more than just replacement sales. It needs new blood, so to speak. It's getting that from the suddenly swelling ranks of traveling businesswomen, from the trend to carry-on luggage, and from the marketing world, which has changed the category from one of necessity to one of image enhancement.

Women already buy 60 percent of all luggage. And while that's down from the 70 percent they bought five years ago, their increasing travel means increasing travel needs, resulting in, for example, new traveling cases with makeup compartments, and feminine attaché cases.

There's also a surge in the number of airline passengers who carry their luggage onboard, a trend encouraged by the airlines, which thus limit their liability and labor costs. "The carry-on people are the prime new luggage purchasers," says Robert Ermatinger, executive vice-president of the Luggage & Leather Goods Manufacturers of America. "People who drop their bags off the moment they walk into the airport—what do they care what the luggage looks like? But the person who carries the bags on—ah, he's identified with it."

That is certainly the point the luggage marketers are striving to make. "Turning luggage into a fashion item and plugging into people's need to be *au courant* has been a real marketing coup," says Ermatinger. "Like clothes and perfume, luggage has gone from an industry of need to one of desire. The emphasis is no longer on just what it does but what it can do for your image."

So, sorry, ape: You're great for demonstrating durability, but when it comes to image boosting you're just not top banana. ■

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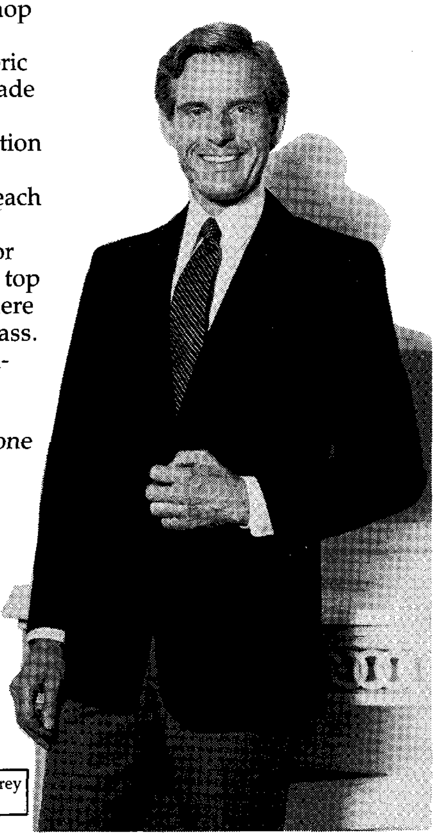

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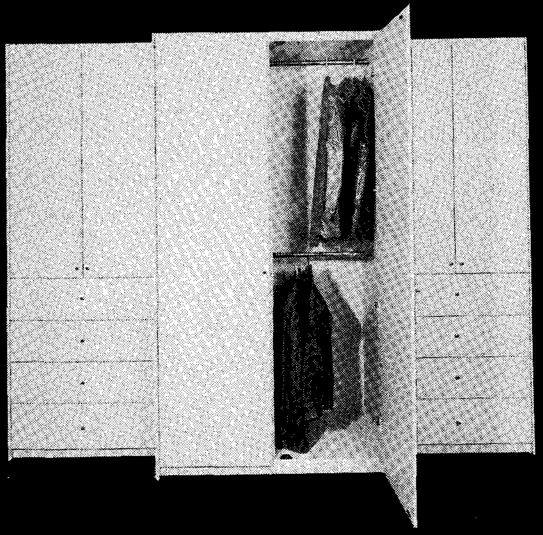
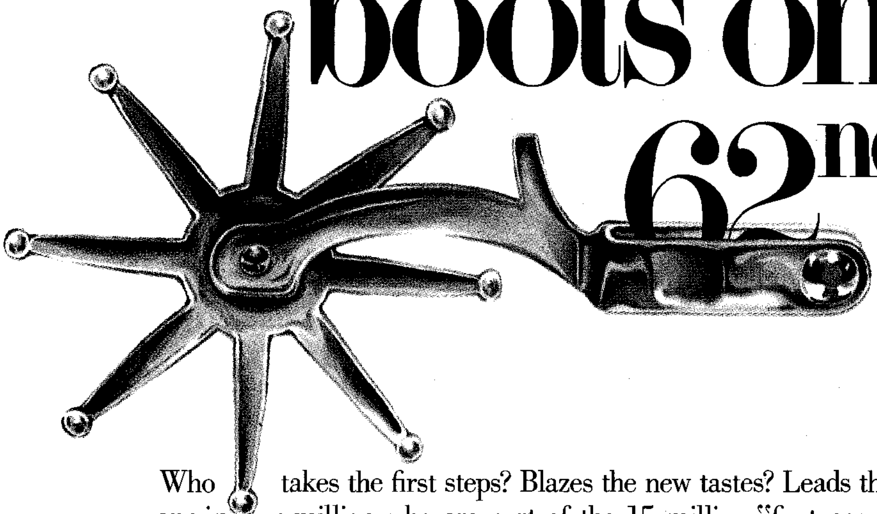


Someone was first to wear boots on 62nd St.



Who takes the first steps? Blazes the new tastes? Leads the stampede? The one-in-a-million who are part of the 15 million "first people" of the Condé Nast Ltd. How do you lasso the new? With Vogue, Vanity Fair, House & Garden, and GQ. They make the leaps that make fashion. They're looking for your new ideas every month in the pages of Vogue, Vanity Fair, House & Garden and GQ.

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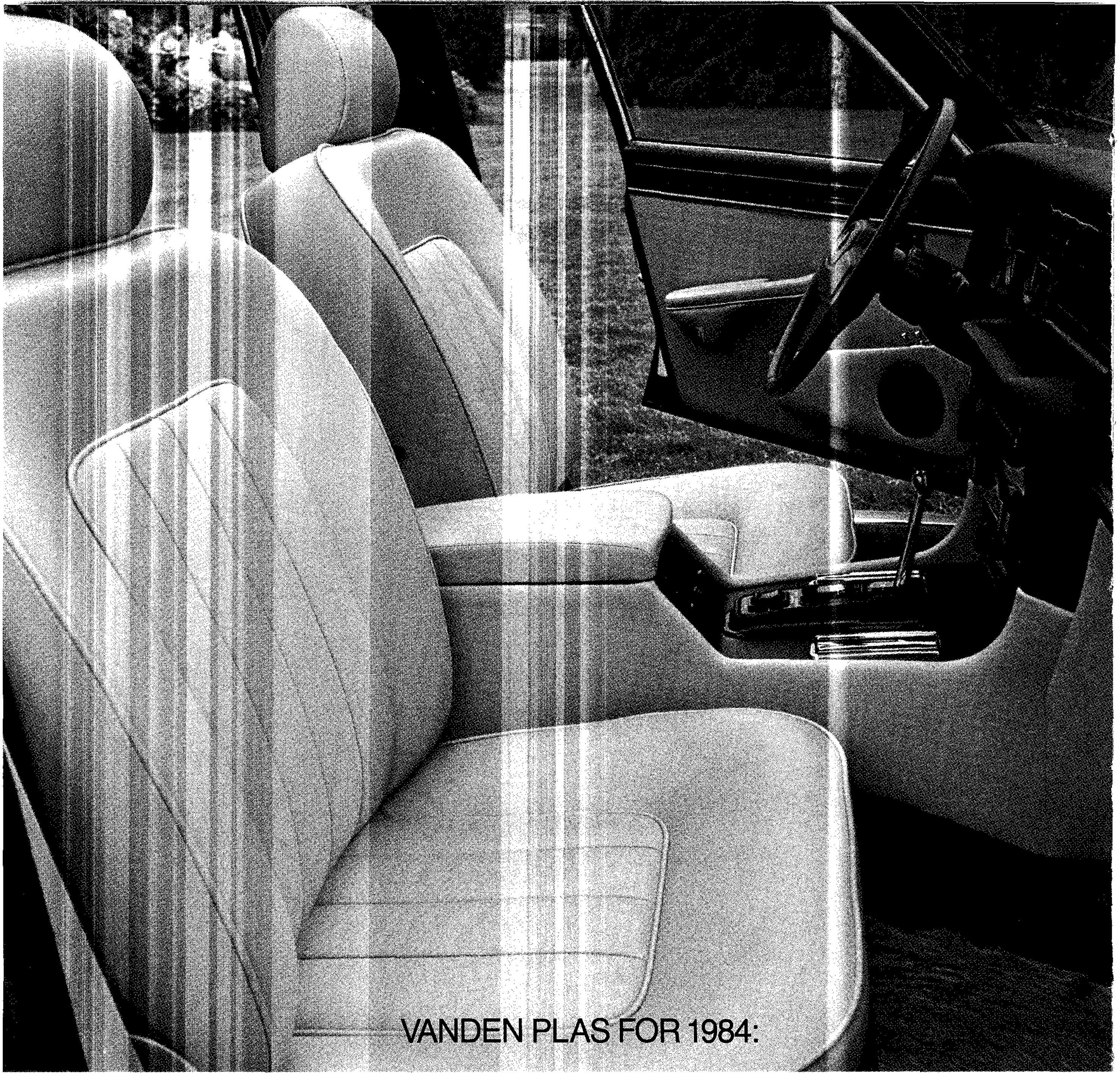

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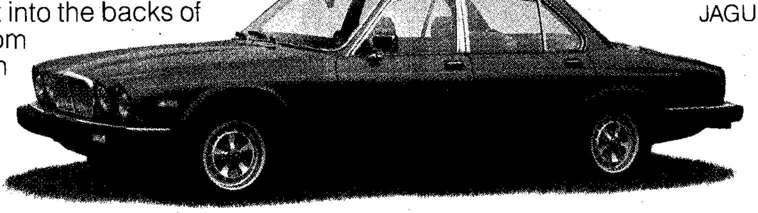

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A BLENDING OF ART AND MACHINE

IN AND AROUND TOWN

By Ruth Gilbert

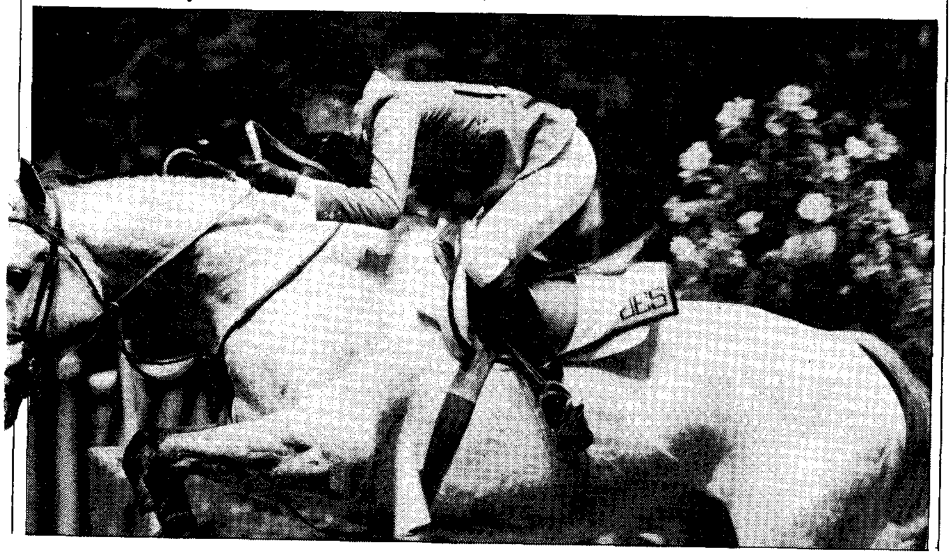
October 24 through
November 2

S	M	T	W	T	F	S
	24	25	26	27	28	29
30	31	1	2			

Sammy Davis Jr. and Bill Cosby appear together in *Two Friends* at the Gershwin, October 31 through November 12. André Watts plays works of Beethoven and Chopin in concert at Carnegie Hall on October 28. The dance group Senta Driver's Harry opens at the Space at City Center, October 26. And don't forget to set your clocks back an hour on Sunday.

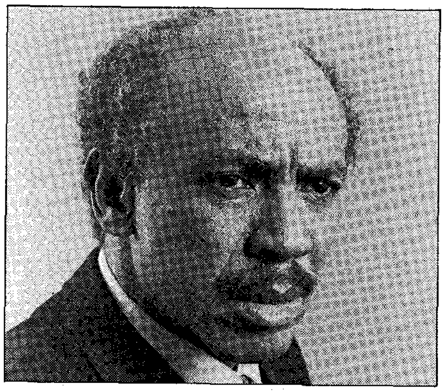
100-Horsepower

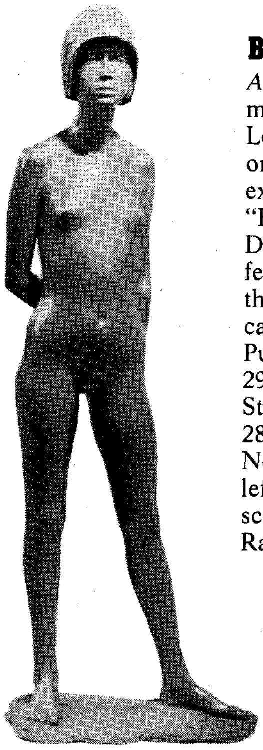
The National Horse Show's one-hundredth anniversary will be celebrated November 1 through 6. Four hundred top riders and their mounts will arrive at Madison Square Garden for topflight jumping, hunter, and saddle-horse competitions. Below, a levitated entrant in last year's show.



Man of Peace

Louis Gossett Jr. (below) stars in Channel 11's *Sadat,* a film based on the life of the Egyptian president. The four-hour mini-series will be shown in two parts, at 8 P.M. on October 31 and November 7, and co-stars Madolyn Smith as Jihan Sadat.





Brown Study

Arts Review magazine, of London, has organized an exhibition called "British Art: New Directions," featuring more than 50 artists. It can be seen at the Puck Building, at 295 Lafayette Street, October 28 through November 17. At left, an untitled sculpture by Ralph Brown.

Gate-Crashing

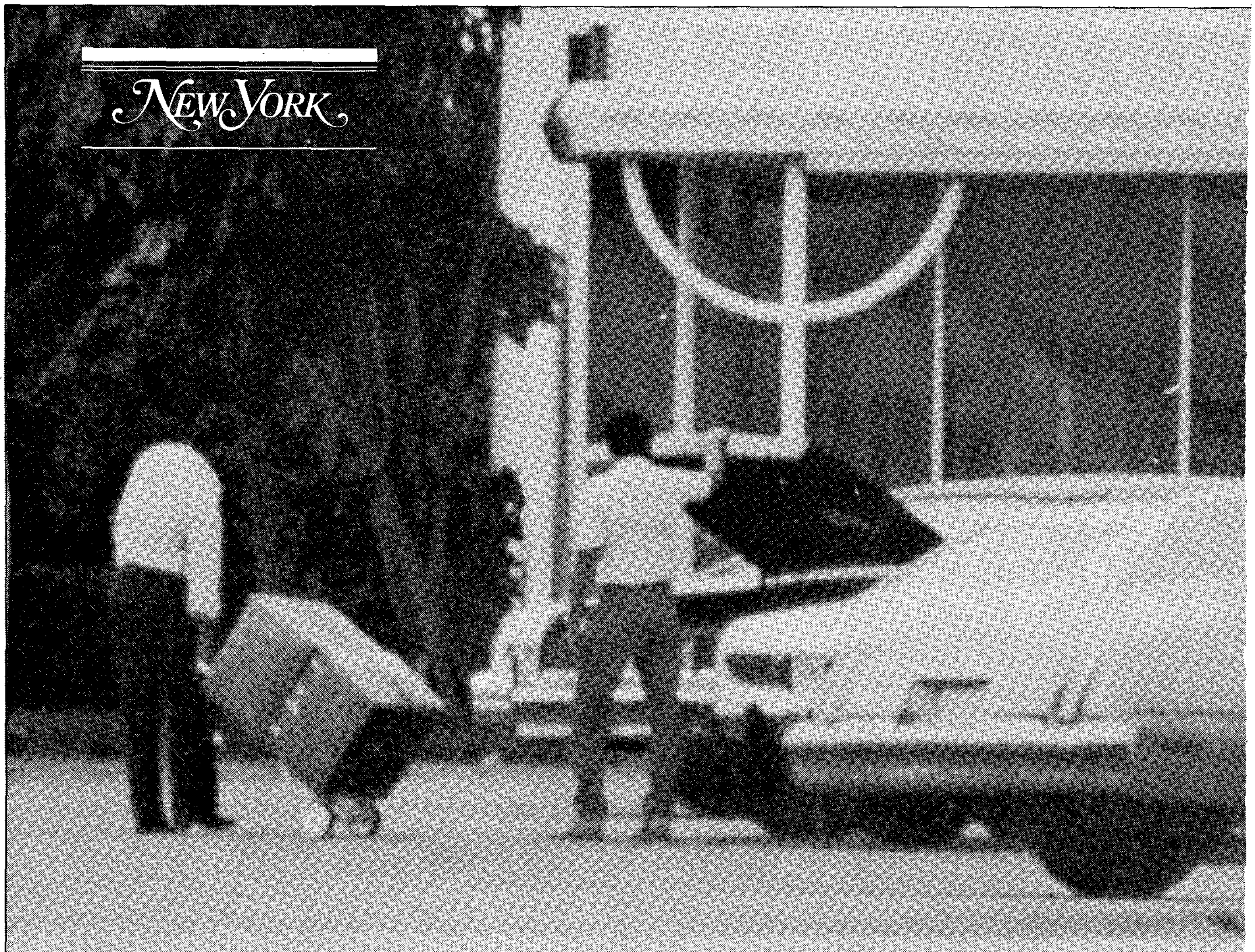
From top to bottom are Tammy Grimes, Walt Hunter, Kim Milford, and Ronee Blakley, stars of a cabaret musical, *Sunset,* starting previews October 25 downstairs at the Village Gate prior to a November 7 opening. The music is by Gary William Friedman, the lyrics are by Will Holt, and the story deals with the hectic lives of four entertainers.

Words and Music

On October 26, 28, and 30, the Riverside Dance Festival will offer an interpretation of five poems by Tennessee Williams. The music and choreography for *In the Winter of Cities* are by Matthew Nash, seen above with dancer Sylvia Nolan.

Photographs: top right, Martha Swope; bottom left, George Kalinsky; bottom right, Jonathan Levine.

NEW YORK



MONEY LAUNDERING

How Crooks Recycle $80 Billion a Year in Dirty Money

By Nicholas Pileggi

On October 5, 1981, a slight, conservatively dressed man named Humberto Orozco walked into the Deak-Perera currency exchange at 29 Broadway and deposited $3,405,230 in cash. The money, weighing over 233 pounds, was packed in cardboard boxes, and Orozco needed help getting them into the Deak-Perera office. To simplify the deposit, he'd gone to the trouble of counting and bundling the cash into stacks: 13,300 $100 bills, 6,200 fifties, 79,900 twenties, and 17,100 tens.

Two days later, Orozco was back. This time, he deposited $999,980 in cash. The next day, he showed up with $537,480, five days later with $879,000, and three days later with $1,476,420, all in cash.

By the end of October, Orozco had deposited $10,633,400 into a Deak-Perera account, No. 3552. But that was only a fraction of the cash—$156,083,075 in all—that he, his brother, Eduardo, and their associates deposited over a five-year period into Citibank, Irving Trust, Chase Manhattan, Marine Midland, Deak-Perera, and several other financial institutions.

The Orozcos and their staggering cash deposits are not unique. In fact, according to federal officials who watch such things, the Orozcos are just two of thousands of professional money washers who specialize in cleaning the dirty money of people with vast amounts of cash—the so-called suitcase rich.

Professional money laundering today is big business—up to $80-billion-a-year worth, according to estimates by a Senate subcommittee. It's a business with a select clientele: drug dealers saddled with millions of dollars in cash a week; ostensibly legitimate businessmen trying to evade taxes; giant corporations setting up slush funds for bribes and kickbacks; and ordinary people trying to hide their assets because of a suit or a divorce.

Mostly, though, professional money launderers work for clients who don't want Uncle Sam to know they're among the richest people in the world. Because of the amounts involved,

Photograph courtesy of the Senate Permanent Subcommittee on Investigations.

With little security and few precautions, couriers unload boxes of bundled cash at a Miami currency exchange. Feds later raided the operation.

their money can't be spent or invested without attracting government attention—exactly what these people want to avoid. So laundering is the process used to get the illegitimate or unreported money out of their hands and then back into them again in a form that can be safely spent. The trick is to do it without leaving an incriminating trail—something that's usually accomplished by passing the money through secretive banks in havens like Switzerland, the Bahamas, or the Cayman Islands.

The problem is "pervasive and growing," said Senator William Roth after recent Senate hearings on the business. "Money laundering and offshore tax havens are no longer used exclusively by criminals. Instead, today we are also finding them being used by otherwise law-abiding Americans to avoid paying taxes and to shield assets from creditors."

The growth of this business has been staggering, and it's done wonders for the economies of various small, impoverished countries that cater to offshore American enterprises. The Treasury Department thinks money laundering may in part explain an otherwise unaccounted-for $75-billion shortage in the number of dollars coming back to the United States, as reflected in the balance-of-payments statistics.

Drug dealers, tax cheats, and the "suitcase rich" dodge the arm of the law by passing their cash through secretive offshore banks.

John Fedders, the Security and Exchange Commission's enforcement chief, says that offshore financial institutions bought $53-billion worth of American stocks and bonds last year—more than twice what was purchased four years ago.

And in certain drug-infested regions, like south Florida, so much money is being laundered that the local economies are getting distorted. Two years ago, the feds spotted a money-laundering operation run by Beno Ghitis-Miller, a currency exchanger, whose Sonal Organization had offices in Colombia and Miami. The Miami office, according to the feds, was barely furnished and didn't have any security devices or safes for storing cash. Yet, cash deposits of up to $2 million in $5, $10, and $20 bills were arriving daily. On two consecutive August days that year, investigators saw $7,012,799 in cash delivered by "various Latin couriers" who didn't even hang around long enough to count their deliveries or pick up a receipt. The cash, which was later seized by the feds, was delivered without security in large brown cardboard boxes, grocery bags, and a Samsonite travel case.

The Justice Department is trying hard to keep up with this money flow. In May, Eduardo and Humberto Orozco were convicted in connection with their money-laundering activities. Last month, Marc Rich, one of the world's largest oil-commodity brokers, was indicted in Manhattan in connection with laundering over $71 million in oil-trading profits through offshore banks. Also last month, two General Dynamics executives were indicted for taking over $2.7-million in kickbacks, which was then allegedly laundered in secret Swiss accounts. But prosecutors admit they're overwhelmed. So much expertise and manpower are needed to make a money-laundering case that only the sloppiest or unluckiest launderers ever get caught.

AS A GROUP, THE LAUNDERERS RANGE from do-it-yourself cash-and-carry types, who pack up suitcases with their clients' money and head for the nearest offshore bank, to elaborate unofficial banking operations. Launderers at this high end of the business have access to money-wiring facilities, telex machines, automatic bill-counting equipment, and a whole network of agreeable lawyers, accountants, and bankers, both in this country and abroad.

"While most U.S. bankers do not cooperate willfully with the laundering of money," a Senate study said, "there is a continuing perception among law-enforcement personnel that even large domestic banks prefer to close their eyes to the source of their deposits and thus accept dirty money."

Although money laundering can have as many spinoffs and twists as a fertile financial mind can devise, the basic process is usually quite simple. Here's how it works in a prototypical situation:

A drug dealer makes $10 million in cash in a narcotics sale. He gives the cash to a professional money launderer. The launderer deposits it in an American bank. Acting under the launderer's instructions, the American bank wires the money to an account in a discreet bank in the Cayman Islands, a country with laws strictly protecting the privacy of depositors. The account in the Cayman Islands bank belongs to a bogus Cayman Islands corporation, secretly owned by the drug dealer. The bogus corporation completes the cycle by sending the money back to the drug dealer in the form of a loan. Thus, the drug dealer gets his money back in an ostensibly legitimate manner. And for overseeing the process the launderer gets 1 to 3 percent of the money laundered.

A variety of dodges and circumstances combine to make this basic process almost impossible for authorities to crack.

A variety of simple evasions make the money-laundering process almost impossible to crack, even by the most aggressive American prosecutors.

To begin with, when first depositing the cash in an American financial institution, launderers have little trouble avoiding the law that requires U.S. banks and currency exchanges to report all currency transactions over $10,000. The launderers simply make their deposits in amounts slightly under that figure, or they become "friendly" with one of the institution's officers, who, for a fee, fails to report the transaction to the Treasury Department. Recently, some launderers with connections at gambling casinos have come up with a new ploy: They give the money to a casino, which then transfers it out of the country without revealing a thing to the government. For reasons that remain obscure, casinos are exempt from the Bank Secrecy Act of 1970, which sets out the reporting requirement.

More often, however, the proper reports are filed and sent to the Treasury Department—as indeed happened in the case of the Orozcos' deposits with Deak-Perera. But once at Treasury, the reports are added to stacks of other reports filed by thousands of banks and currency exchanges every day. Even the huge sums transferred by major launderers don't attract much attention in the overall flow of money. For example, at the time Humberto Orozco was making his deposits at Deak-Perera, that currency exchange was said to be moving at least $10 million a day in U.S. dollars alone in and out of the country.

THE ACTUAL TRANSFER OF THE MONEY from an American bank to a foreign one is a simple wire transaction that doesn't have to be reported. These transactions are carried on between correspondent banks that then credit or debit each other. For example, after the Orozcos deposited money in New York, their bank would wire it to a correspondent bank in the Cayman Islands or Panama, depending on where the brothers wanted it sent. Currency transfers like that are all done on paper, and the overall accounts are maintained by the Clearance House Interbank Payment Systems (CHIPS), a dazzling international network through which banks keep tabs on the $220 billion a day in currency that is moved among them.

Finding a discreet foreign bank in which to put the money is equally simple. Bank secrecy is the law of the land in about 25 countries today, and in those places the records of depositors are virtually unavailable to the Internal Revenue Service, the Federal Bureau of Investigation, or anyone else prying into a depositor's affairs.

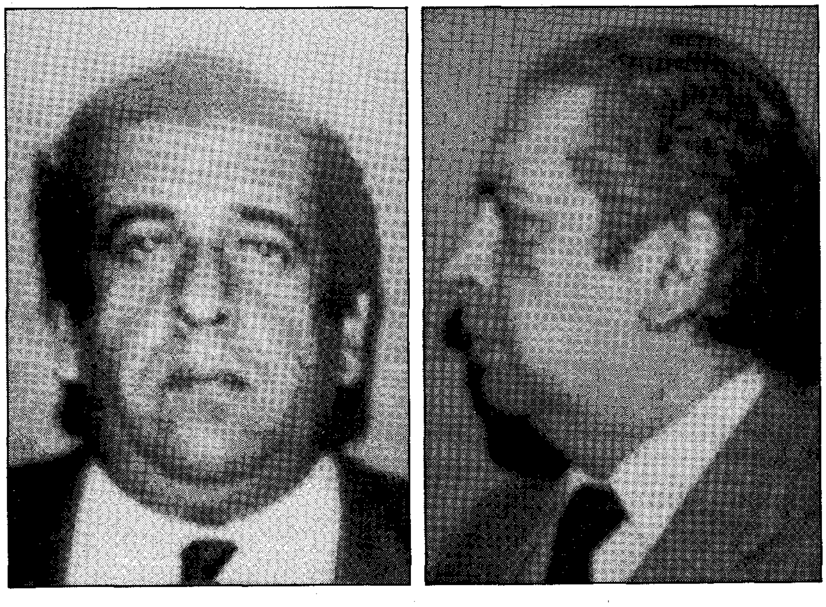
Once the money lands in one of these secretive offshore banks, it's effectively out of reach of the U.S. government. Typically, the money is deposited into an account belonging to a locally registered company, which is also protected by local privacy laws. An American can quietly own the company without having to reveal his interest to anyone.

The proliferation of these local companies is a measure of the popularity of money laundering. In Panama, over 200,000 have been registered. Most exist only on the shelves of Panamanian lawyers who specialize in creating them, sometimes overnight, for as little as $1,000 each. The Cayman Islands, just a 500-mile flight from Miami, is another prime laundry. Twenty years ago, only one or two banks operated there, and virtually no American-owned businesses existed, according to the Senate hearings. By 1981, the islands had about 30 multinational, full-service banks and another 300 locally chartered banks that specialized in American business.

"Today, about $100 billion flows annually between the U.S. and the Cayman Islands," says Richard Wassenaar, assistant commissioner for criminal investigations at the I.R.S. "One-quarter to one-third of that sum represents illegal profits."

About 13,600 companies are registered in the Cayman Islands—almost one for every resident. And the tropical archipelago has another distinction: more telex machines per capita than any other country in the world.

Sitting in the secret account of some sham company, the money is now back under the control of its original owner. He can leave the money there and invest it or bring it back to the United States. The most common way of doing that is with a loan, either to the owner himself or to a company he controls. The loan can be questioned by the I.R.S., but there's little the government can do, since the company making it is protected by the secrecy laws of its home country. The owner can use the money from the loan however he wants. And he gets an added benefit: a tax deduction for the interest he's



Prosecutors said that Eduardo Orozco (below, left), aided by his brother, Humberto, ran one of the biggest laundering operations in the country.

paying his own offshore company for lending him his own money.

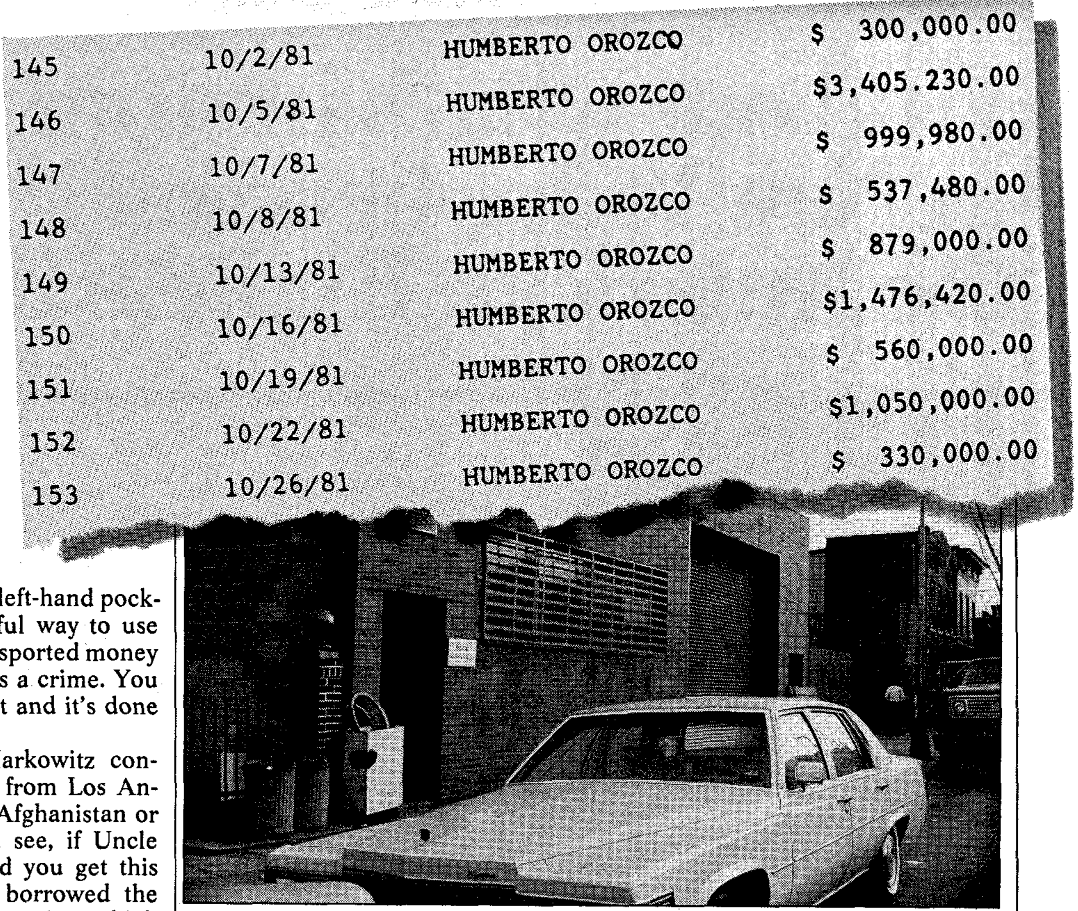
NOT LONG AGO NAthan Markowitz, a California lawyer and large-scale money launderer, gleefully explained the laundering process to an undercover agent he thought was a potential client. “There is no exposure at all,” Markowitz confided. “You don't have to see anybody. You don't have to say your name. They don't know you. You don't know them. End of story.

“You're going to take [the money] out of your right-hand pocket and pay it back into your left-hand pocket...which I think is a beautiful way to use your money.... You haven't transported money out of the United States, which is a crime. You haven't taken a risk of carrying it and it's done on a bank to bank basis.

“Within 48 to 72 hours,” Markowitz continued, “I can move the money from Los Angeles to Bangkok or Istanbul or Afghanistan or wherever you want... and, you see, if Uncle looks at you and says where did you get this money from, well [you say], ‘I borrowed the money from such and such a corporation, which is an offshore corporation and they're in the money-lending business.’

“You see,” Markowitz added, “for 20 to 22 thousand bucks, you got yourself a totally confidential setup.”

Not confidential enough for Markowitz, however. In September 1980, he was named as an unindicted co-conspirator in a West Coast money-laundering operation involving drug dealers and officials of the Garfield Bank of Montibello, California. On April 3, 1981, Markowitz was shot and killed in a Los Angeles parking-lot stairwell. He was carrying $50,000 in cash in his pocket at the time.



145	10/2/81	HUMBERTO OROZCO	$ 300,000.00
146	10/5/81	HUMBERTO OROZCO	$3,405.230.00
147	10/7/81	HUMBERTO OROZCO	$ 999,980.00
148	10/8/81	HUMBERTO OROZCO	$ 537,480.00
149	10/13/81	HUMBERTO OROZCO	$ 879,000.00
150	10/16/81	HUMBERTO OROZCO	$1,476,420.00
151	10/19/81	HUMBERTO OROZCO	$ 560,000.00
152	10/22/81	HUMBERTO OROZCO	$1,050,000.00
153	10/26/81	HUMBERTO OROZCO	$ 330,000.00

A partial listing of Humberto's deposits was produced in court; Eduardo allegedly stored records of his operation in a Long Island warehouse.

“You don't have to see anybody. You don't have to say your name,” said one launderer to a potential client. “They don't know you. You don't know them. End of story.”

THOUGH DRUG DEALING IS ONE OF the most obvious sources of money to be laundered, federal officials say huge sums also come from individuals and corporations trying to evade taxes. Indeed, last month's indictment of commodities broker Marc Rich involves charges that he tried to mastermind a $48-million tax-evasion scheme—one that's turned into the largest tax-evasion prosecution in U.S. history. According to Rudolph Giuliani, U.S. attorney for the Southern District of New York, Rich's scheme involved “diverting millions through sham transactions offshore to corporations that did not file U.S. tax returns.”

Marc Rich, 49, a Belgian-born businessman raised in the United States, built an enormously successful commodities-brokerage business with offices and companies around the world. Though his operations are complicated, the indictment focuses on his oil dealings during 1980 and 1981. Basically, the feds charge that Rich schemed to violate federal oil-price controls by using paper transactions involving various Texas companies. In effect, they claim, he laundered the oil through the companies so he could sell it at higher prices. Moreover, the federal officials charge, he laundered the profits from that scheme by having the Texas companies send the money to his Swiss headquarters.

Even before the indictment came down, aspects of the investigation were being bitterly argued in court, as defense lawyers tried to prevent the government from getting access to Rich's offshore corporate documents and bank records. At one point, the Justice Department won a contempt order against him for $50,000 a day until he turned over certain documents. Since the indictment, the government has moved to restrain Rich's considerable U.S. holdings, including a reported 50 percent interest in Twentieth Century–Fox.

“There's no doubt that our approach has been more aggressive in this case,” says Giuliani. “Had we followed the same old routes that have been used before to investigate international tax-evasion cases, we would probably have no case, because a lot of the records that were needed to uncover it were concealed.”

Rich failed to appear at his arraignment in Manhattan. He's believed to have fled the country and to be living in Zug, Switzerland, the headquarters of his commodities firm. It's been reported that he's sought to renounce his American citizenship and become a citizen of Spain—a move that wouldn't eliminate his criminal liability but might make it difficult to extradite him. Prosecutors point out that extradition from Switzerland could be equally difficult. Although a Swiss-U.S. treaty covers the extradition of people accused of crimes like

Photograph by Larry C. Morris/New York *Times*.

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murder, robbery, and embezzlement, the pact doesn't cover tax evasion. "If there are other crimes that Mr. Rich and [co-defendant Pincus] Green are accused of that fall under the treaty, the Swiss will cooperate," says Joseph Aregger, the Swiss counsel in New York.

Even without Rich, however, the case against him is rolling forward. By mid-October, he'd paid $5.3 million in fines for not complying with a court order to produce documents, with no resolution of the matter readily apparent to any of the litigators.

THE SOUTHERN DISTRICT U.S. Attorney's office also brought the indictments last month against the two General Dynamics executives who were charged with taking $2.7 million in kickbacks. The two executives, P. Takis Veliotis and James H. Gilliland, were accused of accepting the money from the Frigitemp Corporation in return for awarding the company subcontracts for building ships, including nuclear-powered Trident submarines.

As described by federal authorities, the case illustrates how offshore companies can be used to launder and hide illegitimately obtained money. Gerald Lee and George Davis, the Frigitemp executives who allegedly paid the bribes, have been indicted for raising the kickback money by issuing Frigitemp checks to phony Cayman Island corporations for nonexistent consultant services.

"These fictitious entries had no property or assets, supplied no goods or materials, and provided no services other than the laundering of embezzled Frigitemp funds," charges Assistant U.S. Attorney David Denton.

The companies, which had such names as Zucon Machinery and Supply Company, Ltd., and Polychem Corporation, were used by the Frigitemp executives to make the kickback payments to the General Dynamics men—who had the money transferred to their numbered Swiss bank accounts, prosecutors say.

Veliotis, Gilliland, and Lee failed to show up for their arraignments and are all now fugitives. Davis appeared and pleaded not guilty.

In Brooklyn, another group of federal prosecutors has also been tracing the money flow. "We started looking into commercial kickbacks going to the purchasing agents of large corporations, and it just snowballed," says Allyne Ross, a prosecutor in the Eastern District U.S. attorney's office. "We've found the potential for abuse to be great in corporations where one person has great discretion over a multi-million-dollar purchasing budget."

One case several years ago involved a purchasing agent for Estée Lauder, the cosmetics firm, who got kickbacks from at least six corporations in return for awarding them contracts. The purchasing agent, Stephen Juda, collected more than $2 million, according to Ross, and he hid much of the money by putting it in bank accounts belonging to two sham companies he had set up out of his house in Southampton. Juda was an officer in these phony companies. He got the money out of the accounts by having the companies pay him exceedingly high expenses for nonexistent work he claimed to have done for them, Ross says. Out of $1.1 million in kickbacks paid into the accounts, Juda took out $880,000 in expenses, while claiming to have reportable income of about $65,000 a year.

Juda pleaded guilty in the scheme and was sentenced to three years in prison.

Kickbacks were allegedly paid into a Swiss account for P. Takis Veliotis (above); oil broker Marc Rich has been fighting to keep his documents secret.

To break the Orozco operation, federal authorities arranged to have an undercover agent planted in Citibank, posing as a crooked account manager.

THE BIGGEST BREAKTHROUGH FOR prosecutors trying to crack down on money laundering came last May, with the conviction of Eduardo and Humberto Orozco. The government lawyers in the case, Michael Feldberg and Jane Booth, of the Southern District, say that Eduardo ran one of the largest operations in the country, laundering mostly drug money for major dealers.

The case succeeded, according to the feds, only because an attorney working for the Orozcos got nervous and tipped off the Drug Enforcement Administration. As a result, the feds set up a clever sting: They arranged to have an undercover agent planted in Citibank. Posing as a crooked Citibank official, the D.E.A. agent offered to help the Orozco operation launder money.

"The undercover investigation gave us a unique opportunity to get firsthand knowledge of a major money-laundering operation," Feldberg says.

Meanwhile, other agents rummaged through the trash outside Eduardo Orozco's offices, on the twenty-fifth floor at 120 Wall Street. There, under the name of Cirex International, he claimed to be running a coffee-importing business. In the piles of discarded paper, the agents found telex messages indicating that vast sums of money were being moved around the world.

The Orozco operation was running into a problem, though: Many of the banks it was dealing with were starting to balk at handling the account, because the deposits were so big.

"Eduardo was anxious for a bank connection at a major New York bank to move his money," says Edward Guillen, the undercover D.E.A. agent. "Eduardo said he didn't want to use Florida banks, because there is too much activity and too much attention being drawn by the government to banks in Miami because of their

Photographs: top, *Patriot Ledger*, Quincy, Massachusetts; bottom, Gamma-Liaison.

extensive use by the Mafia and Colombians."

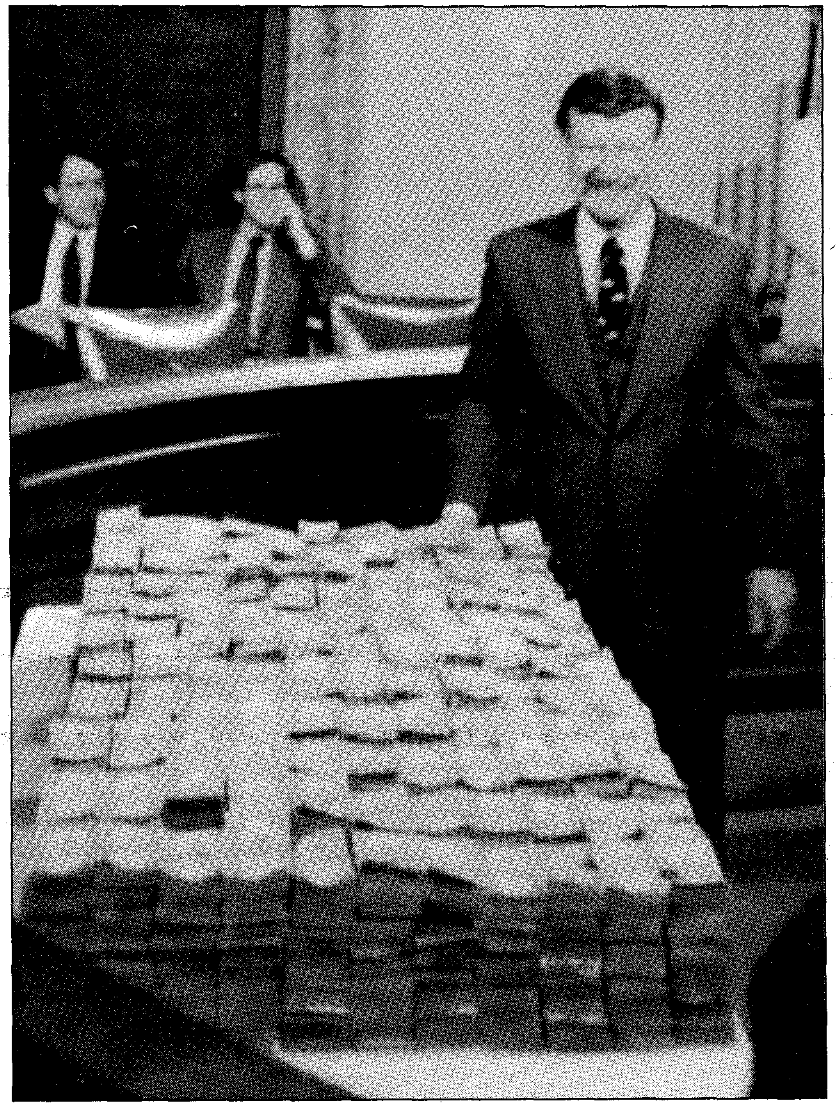
Pretending to be a Citibank account manager and wearing a hidden tape recorder, Guillen met with Eduardo Orozco on April 9, 1981, in the Marco Polo Club, in the Waldorf-Astoria. Orozco said he needed help with his account at Citibank, into which he wanted to deposit about $25 million in the next year.

"He started to discuss wanting to deposit in the millions during the month," Guillen says. "But I told him that until we established the account and developed some credibility as a legit operation we had better limit cash deposits to a half a million dollars a week."

Even using Citibank, says Guillen, the Orozco operation had problems with its clients, who complained about delays in transferring the money offshore. "They felt they were losing money on their money every day it was delayed. The clients never seemed to understand the problems of dealing with so much cash on a moment's notice. One day, for instance, one of the Orozco couriers arrived on only an hour's notice with $900,000 in cash—all $20 bills in two suitcases."

Humberto Orozco, who made the huge cash deposits, was convicted of conspiracy in connection with his brother's money-laundering scheme. Humberto also turned out to be less than completely efficient as a launderer. Records show, for example, that on the day he claimed to have deposited $3,405,230 in Deak-Perera he actually gave the currency exchange $4,000 more than that amount—an error that was pointed out to him when he made his next deposit, two days later.

"Hiding the profits of illegal dealings has been a necessity for crooks ever since the I.R.S. jailed Al Capone for tax evasion in 1931," said one prosecutor.



Senator Roth exhibits $3.6 million in small bills brought to the laundering hearings. The money had been seized in federal raids.

"There were occasions when $5,000 to $10,000 was floating around between the launderers and their banks because of errors in addition," says one lawyer in the case.

Humberto Orozco, who was sentenced to eighteen months in prison, is currently free on appeal. Eduardo, who headed the operation, was sentenced to eight years in prison and fined $1 million. He, too, is free pending his appeal.

DESPITE THE GOVERNMENT'S SUCCESS against the Orozco operation, no one seriously doubts that The Big Wash will continue. Talk of stiffer legislation is met unenthusiastically on Capitol Hill. Lobbyists for the banks point out that *existing* rules and regulations aren't enforced by the government. The casinos claim they're already deluged by official paperwork.

"There is already a lot of inefficiency on the part of government with the laws that are now on the books," says Robert Simels, an attorney who has successfully represented accused money launderers. "There are banks that have never filed the currency-transfer reports, and scores of bankers who don't know how to fill in the forms.

"The Customs reports that we're supposed to file if we carry $5,000 in or out of the country are difficult to find at many airports and even impossible to get at Dulles International, in Washington," Simels adds.

Senator Roth, a Delaware Republican who ran the laundering hearings before the Senate Permanent Subcommittee on Investigations, acknowledged the problems and loopholes in the existing law. He said he's introduced legislation "that would give rewards of up to $250,000 for information leading to the collection or seizure of laundered funds. I would also ask that [suspected] violations of the Bank Secrecy Act expose the suspects to wiretap orders."

Even without new legislation, Raymond Dearie, the chief federal prosecutor in Brooklyn, expects more laundering indictments in upcoming months. "We're getting profiles and making cases," Dearie says. "We've put together intelligence data from I.R.S.'s Criminal Investigations Division, Customs, and the F.B.I. in special financial task forces. It began in [the U.S. attorney's office in] Los Angeles, and, so far, there's been outstanding success."

"Hiding the profits of illegal dealings has been a necessity for crooks ever since the I.R.S. jailed Al Capone for tax evasion back in 1931," he adds.

Still, the schemes just seem to get cleverer. Thurston Clarke, a New York writer whose book on laundering, *Dirty Money,* was published eight years ago, says he continues to get letters and midnight transatlantic calls from mysterious strangers.

"I get requests [for copies] from people all over," Clarke says. "They say the copies in their library have been stolen. I checked around, and I think they're right. Even the copy at the Yale Club is missing." ■

Photograph courtesy of the Senate Permanent Subcommittee on Investigations.

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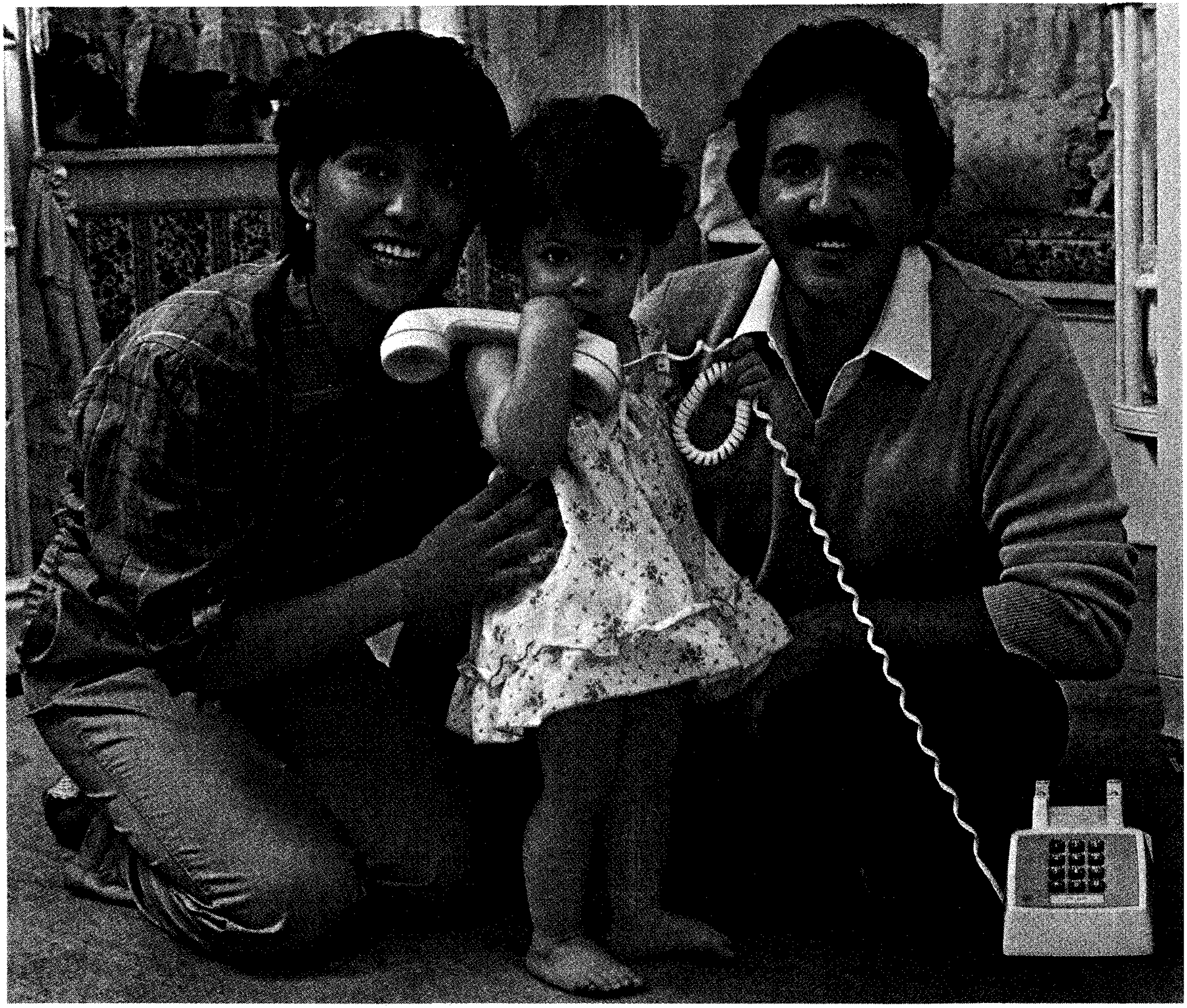

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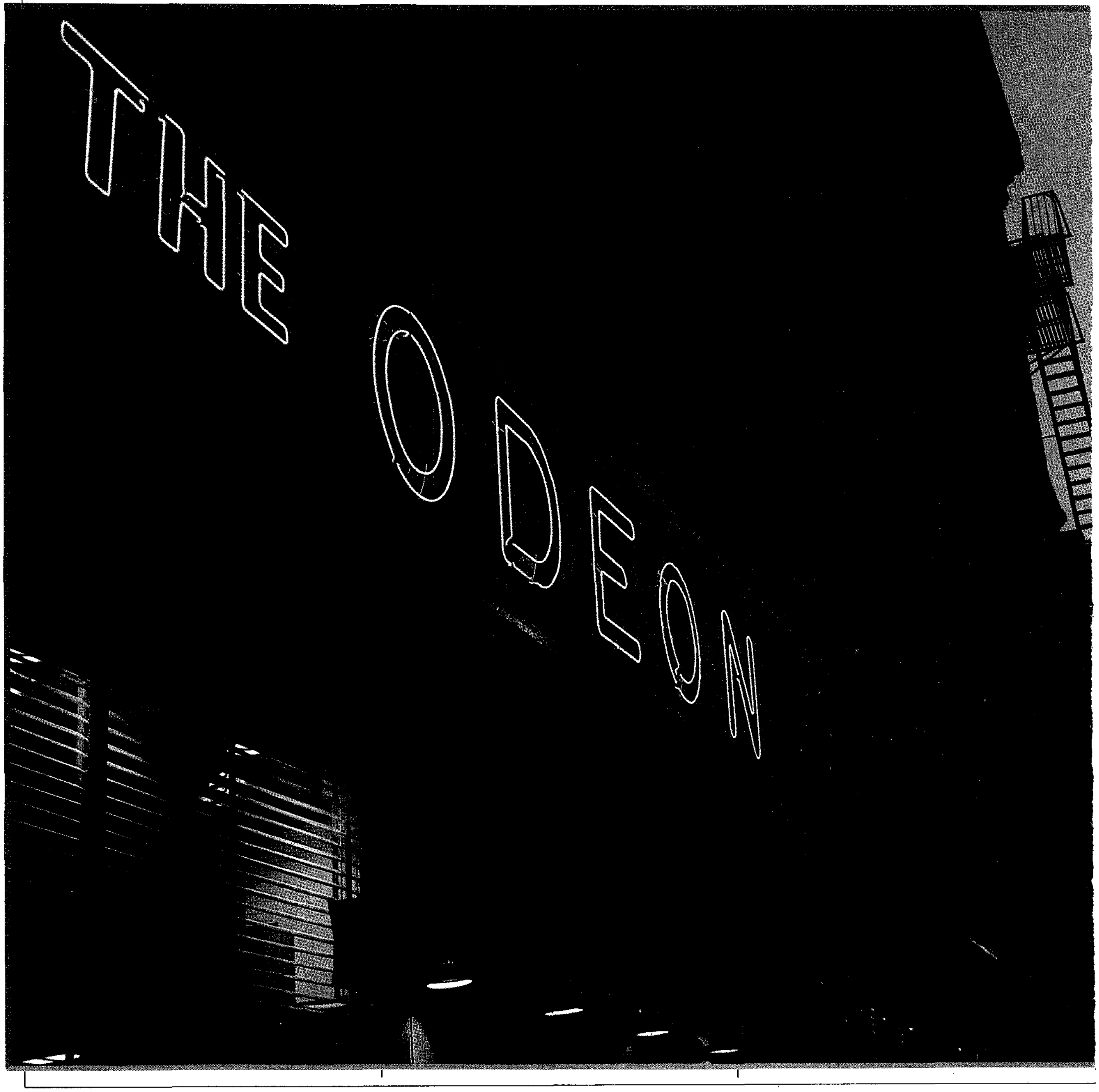
New York Telephone

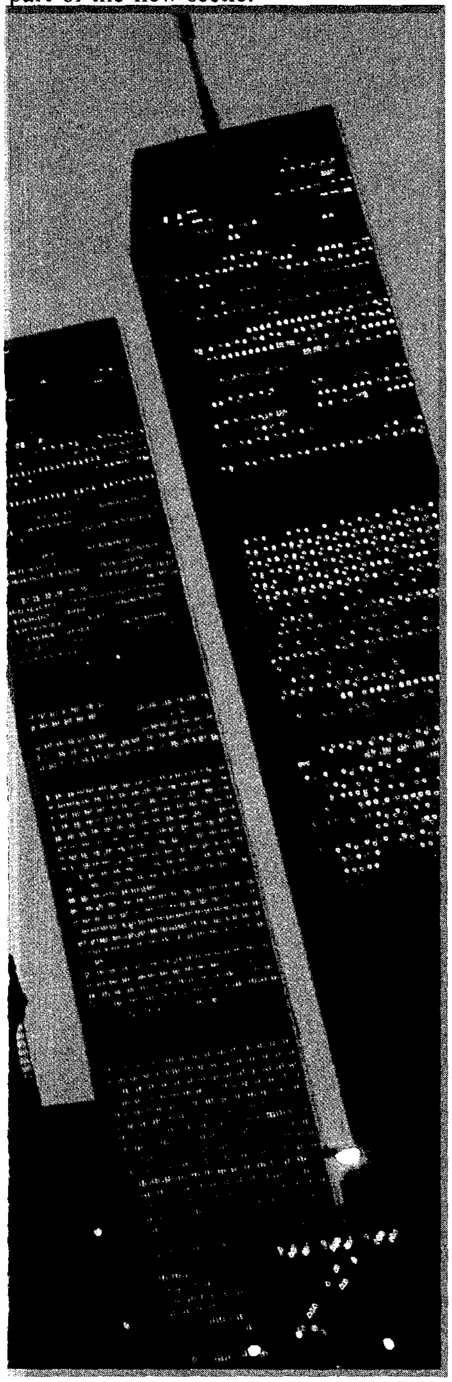
THE TASTE OF TRIBECA

By Seymour Britchky



"...South of Canal Street, you cannot beat the Odeon..."

TRIBECA IS A NEOLOGISM FOR THE TRIangle Below Canal Street, the southern tip of Manhattan's geography. In practice, of course, much of the area below Canal—Chinatown, Wall Street, the World Trade Center—has nothing to do with TriBeCa at all. The real TriBeCa is a way of life—SoHo but cheaper—and the latest of New York's Bohemias. Most of the real TriBeCa is within walking distance of West Broadway. There are a handful of restaurants here from the old days—before the area knew it was TriBeCa—but they are dreary spots. Here are the ten most interesting of the colorful places that have shown up as part of the new scene.



THE ODEON

SURELY NO OBSERVER CAN reasonably be faulted for asserting that trendy restaurants are, ipso facto, dreadful. After all, if an eating place means to become all the rage, it is more or less compelled to serve lousy food—elsewise its popularity would be suspect. People would say that its success was based on nothing more than good cooking, and not at all on the fashionable folk who hung out there.

Apparently mindless of this reasoning—or else just stuck with a good cook, and with no legitimate reason for dumping him—Odeon has contrived to become the ultimate destination south of Canal, while still producing yummy victuals. Some have suggested that this restaurant gets away with its estimable eats because no one downtown recognizes them as such. If word gets around, the place could be ruined.

Odeon is housed in the premises abandoned by a cafeteria, and in fact the word CAFETERIA appears, in bold red neon letters, over the restaurant's Thomas Street window. But if you come here with a newspaper, and fantasies of a few hours of shelter from the cold for the price of a bowl of soup, be advised that you will need a reservation. The paper, however, you may not have to bring at all. It may be waiting for you, for on one pillar, racks and shelves are stocked, as in a cafeteria, not only with condiments and diner-type sugar pourers but also with periodicals, which is presumably a nostalgic reference to those who lingered here, years ago, over 25-cent high teas. The history of these quarters as an eating place extends back to the thirties, and in their spiffing up for the present enterprise, much that is suggestive of that era has been preserved, even added. Except for the tables and chairs, this could be the lobby of a public building of those days, with its terrazzo floor, sleek walls, hanging white globes, and mural of modernistic New York that suggests some of the art commissioned by the Works Progress Administration. The tables are set with tumblers rather than goblets, with flagons of ice water and toothpicks in a shot glass. And they are surrounded by chairs of tubular chrome and plastic-covered cushions that were high style once upon a time. The background music, too, is intentionally dated. When was the last time you heard "Zing Went the Strings of My Heart"?

But, notwithstanding what the tone of the place clearly encourages, the crowd is very much Downtown Today. You see (particularly on Friday nights, and particularly at the bar) the likes of this lady in pink slippers, black lace stockings, black leather miniskirt, a dinner jacket and dress shirt (sans bow tie)—all her hair is pulled to one side of her head, and her slash of lipstick looks like a wound. You sometimes spot clusters of muscular young men, clean-shaven and crew-cut, in zippered jackets and pants shrink-wrapped on. Persons in fedoras here simply cannot be identified from behind as to gender—though those in gentlemen's nightshirts are certain to be ladies. But the business side of whatever this world is is here, too, in suits and sunglasses, and the intellectual side, in steel-rimmed specs and bowl haircuts. Henry Geldzahler shows up almost nightly—he shakes a score of friendly hands on the way to his table, a couple dozen more on his way out.

Where Henry eats, one eats well. Take, for example, these poached Wellfleet oysters—which, over the years, Odeon has offered in numerous settings. They seem always to be cooked to the perfect point these days, are plump and tender, warm and sweet, splendid when they are served on fresh spinach in a polished wine sauce. The entire menu goes through changes from time to time, so not everything you want will be available when you drop by. If you are lucky you will find this terrine of smoked salmon and smoked sturgeon, a warm and airy mousse of the first fish layered with tender leaves of the second, served with a sauce raifort—whipped cream and horseradish—that is at once light and stinging: a wondrous dish. The place has served snails with herbs in a cream sauce—they are fat and tasty, and they

Odeon's gentle ragout of lobster and bay scallops.

Photographed by Ted Hardin.

"...When there are boudins noirs at Le Zinc, do not pass

come in a little pot, complete with lid, formed of delicate, deeply browned pastry. The steamed mussels are of almost fugitive lightness, and they reach you, under strands of root vegetables, in a sauce that is like a hot, herbed cream. A similar sauce of fragrantly parsleyed butter is served with the feuilleté of zucchini—shafts of the hot and crunchy squash between two flaky pastries. The mousseline of chicken livers looks like a little cupcake, but it is encased in a film of cool jelly, and the meat itself is intensely enriched with butter, touched with sweet spices. You get a terrific salad appetizer here—good goat cheese, fresh greens, a bright vinaigrette, the whole sprinkled with parsley.

Nowadays, Dover sole is reaching New York restaurants in impeccable condition. Sometimes Odeon prepares what it calls a fricassee in which little roulades of the fish are mingled with mussels and tablets of crisp vegetable—turnip, carrot, cucumber—and strewn with slender green beans in a sauce that is smooth, sweet, judiciously seasoned. The rather subtle and not especially popular fish called lotte is stunningly prepared—crisped and browned slices of the firm fish are served with leeks, garnished with strips of red pepper, and moistened with a buttery sauce that is actually heady with the powerful flavor of coriander leaves. Scallops, morsels of lobster meat, sweet peas, carrots, and leeks are here made into a lovely, gentle ragout in a pale-pink lobster cream sauce. The calf's liver is perfectly sautéed—it is pink and crusted—and served, with chunks of celery root, in a vinegar sauce that is deep and dark. Breast of veal can be pallid, but this place braises it, and the veal is made to seem quite meaty by the vegetables, smoked bacon, and stock in which it was steeped. The cassoulet is both sturdy and rousing. Each serving comes in a five-inch ramekin, the spicy density of beans and pork, cured duck and garlic sausage baked under a glistening top of bread crumbs, butter, tomato sauce. Odeon even surprises you with its steak. The filet mignon is tender, bursting from its seared crust, and if a brandy-and-pepper sauce is nothing new, this one is dotted—startlingly, and to striking effect—with plump white raisins.

In a pool of powerful, almost black chocolate sauce come three knobs of chocolate mousse—two dark ones that are of vivifying chocolate sharpness, and a white one in which a touch of mint is a brilliant relief to its extreme richness. Under its dollop of sugared whipped cream and sprig of mint, the lemon tart is a thin layer of bright, citrus-flavored custard on a buttery crust. Warm, crisp, thin-sliced apples and an apricot sauce of almost brandylike concentration are most of what the house calls "Very Special Apple Tart"—a delicate crust and thick whipped cream are the balance. Sometimes you are offered almond-butter crêpes—the tender pancakes are served hot in a well-liquored butter sauce made with apricot brandy, in which the billed almond flavor is obscure. The place makes a first-rate crème brûlée, good praline ice cream, vibrant sherbets.

House wine is $9.50 the bottle, and you will find several good bottles at $12 or $13. Three courses and coffee will be around $23, plus tax and tip. Someone always greets you at the door, someone else shows you to a table. Prices of specials are always announced. South of Canal you cannot beat this place.

The Odeon, 145 West Broadway (233-0507). Lunch, Monday through Friday noon to 3 p.m., Sundays till 3:30; dinner, daily 7 p.m. to 12:30 a.m.; supper, daily 1 to 2:30 a.m. American Express (A.E.), MasterCard (M.C.), Visa (V.).

LE ZINC

JUST AS TRIBECA AROSE OUT OF a felt need in the downtown art world to shake free of stuffy, stodgy SoHo, so it is that within the new community itself, last year's popular hangout is this year's Establishment—from which one must break loose or else wither. Getting into your top hat and overalls for lobster and champagne at Odeon was a great way of expressing your individuality once upon a time, but now that everybody's doing it, who wants to do it? To the rescue Le Zinc, where everybody's doing it, but not quite everybody knows it yet. Come quickly, for the place is now so in, it is sure soon to be out.

Le Zinc is a bistro, with appointments that are at once vaguely Moorish (Morocco-red walls, a vaulted ceiling adorned with gold motifs), vaguely New York (long rows of white-linened tables on an old oak floor), and vaguely modern (the mahogany carvings over the front door and over the portal to the kitchen have the Chippendale configuration of the top of Mr. Johnson's A.T.&T. Building). Four-bladed fans, big chandeliers of white globes, paintings intended to resemble oils from Picasso's self-mockery period, and a long bar of galvanized iron (for which the restaurant is presumably named) add to the confusion. But Le Zinc is getting the folks. Gentlemen with shaved heads and just a little eye makeup come here with ladies wearing Indian headbands and digital watches. Anorectics in white jumpsuits under floor-length raccoons arrive with fellows whose Ralph Lauren polo shirts reveal tattooed forearms.

Le Zinc shares an interlocking directorate with Un Deux Trois, the madly successful West 44th Street café, so the owners have every right to the expressions of bored contempt that, as they strut the aisles, hang from their features. Here is one proprietary type in a white dinner jacket, white tie, and black handkerchief. He looks like a negative. One of his customers, a creative chap in a leather jacket and electrified hair, is introducing him to the current sugar mommy in his life. Goes she, "I love your Q-zeen." He looks at her as if through the bars of a cage.

Still, good times are had by most, good food too. From a constantly revised menu of robust dishes, they consume a cold and spicy gazpacho, fragrant of its puréed fresh vegetables; a strong lobster bisque that is salty, loaded with sherry, of clear lobster and lobster-shell flavor; a thick peasant soup dominated by the taste of sweet carrots. The salad appetizers have included a collection of five greens, all fresh, in a sparkling vinaigrette, and an endive salad in which the crisp yellow-and-white leaves are moistened with a Roquefort dressing that is little more than good cheese and good oil. Skip the asparagus vinaigrette—it comes to you straight from the icebox, and a halfhearted attempt to peel the stalks leaves them looking merely scarred. For a while seafood sausages were on every trendy menu in town, but the fashion has largely passed, which may account for this restaurant's inability to reproduce the dish. In the version you get here, the spicy shellfish sauce is sweet and winy, but the seafood itself has lost its character through blenderization. In what is called "salade gourmande," good sautéed duck livers—crusty, plump, pink inside—are served on cool, dressed green beans.

The salmon steak is fresh, prettily striped with grill marks, only slightly dried in the making—it comes with decent béarnaise. Happily the duck is on occasion prepared with turnips—the bird is nicely roasted, and the slightly bitter root is a more striking foil to the rich meat than most fruit sauces. The roast lamb is cut thick and is a little tough, but it has strong lamb flavor, and the white beans served with it are firm, tender, just right in the blood sauce. The lamb stew, however, is in a thickened gravy that will put you in mind of cafeteria food. The flank steak is a tough slab, but it tastes swell with the shallots—they are sautéed until crisp—under which it is buried. When there are *them up; their rich filling is like a meaty pudding..."*

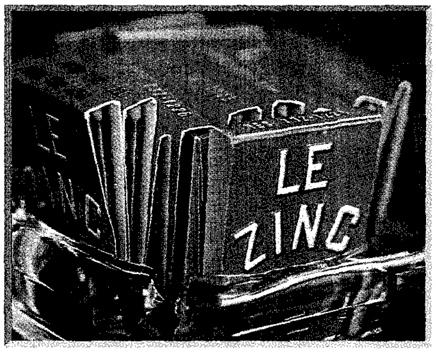
boudins noirs, do not pass them up. These are black blood sausages in crackling shells that have burst open in the charring—the rich filling is like a meaty pudding.

No cheese is listed, but impose on your waiter, and you will get a substantial slab of creamy bleu d'Auvergne, a cow's-milk cheese much like Roquefort but a bit milder. Impose further, and you may have a nugget of goat cheese that is stored here in herbed olive oil—it is weighty and sharp, made oleaginous and fragrant by its marination.

The lemon mousse is gelatinized, the tarte Tatin insufficiently caramelized, the crème caramel a little hard, the nutted chocolate cake concentrated but nothing more, and not improved by its raspberry sauce. You may have, with the appropriate desserts, something that looks like whipped cream.

Drinkable house wines are $9 the half-liter. Bottles are $12 and up from a very brief list. Three courses and coffee will be around $25, plus tax and tip.

Le Zinc, 139 Duane Street (732-1226). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 7 p.m. to 12:30 a.m., Fridays and Saturdays till 1 a.m. A.E.



Le Zinc: robust food in a bistro setting.

WASHINGTON STREET CAFE

LIKE THE DAKOTA, THE APARTMENT building that was constructed where the middle of nowhere was then—and that simply waited for the expansion that was New York's Manifest Destiny to catch up with it—so the Washington Street Café, which, a couple of years ago, sought out and settled the remotest edge of TriBeCa before there was even much of a center. Civilization has not quite reached the place, but taxis go there. On the little porch out in front of the restaurant, you may sit at a tiny table, have a drink, and watch absolutely nothing go by.

The space seems not so much decorated as stripped down. Where there were brick walls, there are now pink-painted brick walls. Where there was a plain wood floor, there is now a plain wood floor. Where the dining room abuts the kitchen, there was no wall, so there is now no wall. Accordingly, when you tire of the distractions offered by your dinner companions, you may idly watch the goings-on in the tiny but wide-open works. The sounds that emanate therefrom—chopping, whirring, etc.—are with you whether you are otherwise occupied or not. All of which is not to say that the Café is makeshift. Where a bar was needed, one was installed, in the narrow front part of the store. It is complete with wine bins on the wall behind it—for this is something of a wine bar, a number of more or less interesting wines available by the glass. And where tables were needed, in the dining room just beyond the bar, about a dozen were set out, complete with chairs and with white butcher paper in place of lin-

“...Wine is cheap at Le Saint Jean des Prés. But the

en. The best that can be said for the art on the walls is that after a while it is taken down and replaced. The help is sweet, the casual young proprietors are personable, and the clientele (most of whom do not emerge from their nearby hiding places to come here until well after sundown) are a cheery set.

From an international, predominantly Mediterranean menu, they eat the likes of these dolmas, packages of cool rice wrapped in crinkly grape leaves, lemoned and oiled and garnished with strong onion, gamy feta cheese, and sharp black olives. When there is seafood salad, the tiny scallops and crisp shrimp are mingled with chunks of heart of palm (canned, of course) and served, with more of those olives, over strips of ripe avocado in a tangy dressing. The Café sometimes sells cold poached leeks with clumps of goat cheese and strands of red pepper in a thickened vinaigrette—you wish the good ingredients were not aswim in so gooey a dressing. The place offers pâté, a sausage selection, and a charcuterie platter, the last of which will feed three, incorporating, as it does, the first two. The pâté is coarse, the salami-like sausages are strong, the bologna-like sausages pallid and fatty; the cheese that comes with them is dull, the strong mustard indispensable.

The main-course menu is brief, the list of daily specials often extensive, with much fresh fish. The whole coho salmon is split open before it is broiled—the fish is fine, moistened with a gentle sauce of lemon and wine, but inevitably it loses some of its character by being butterflied before it is prepared. Another time you get a brook trout made the same way, and the somewhat plumper fish does better with this preparation. The green fettuccine, with its sauce of Roquefort, crème fraîche, and prosciutto, is rich and creamy and sharp. The cheese-and-vegetable lasagna has a rather claylike filling and a tomato sauce that is thick with onion and celery—institutional food. A creamy pepper sauce, by its copiousness, converts the filet mignon into something like a stew—probably not what you expect when you order steak, but, withal, hearty food.

Some decent strawberries are served with a good whipped cream that has a touch of amaretto in it. That whipped cream is available also with an apple pie of crisp, tart, lightly cinnamoned fruit, and with a pecan pie that is neither improved nor injured by the dots of chocolate in among the abundant nuts.

A bottle of wine can be had for as little as $7.50. Three courses and coffee will average around $23, plus tax and tip.

Washington Street Café, 433 Washington Street (925-5119). Dinner, Tuesday through Saturday 6 p.m. to midnight. A.E., Carte Blanche (C.B.), Diners Club (D.C.), M.C., V.

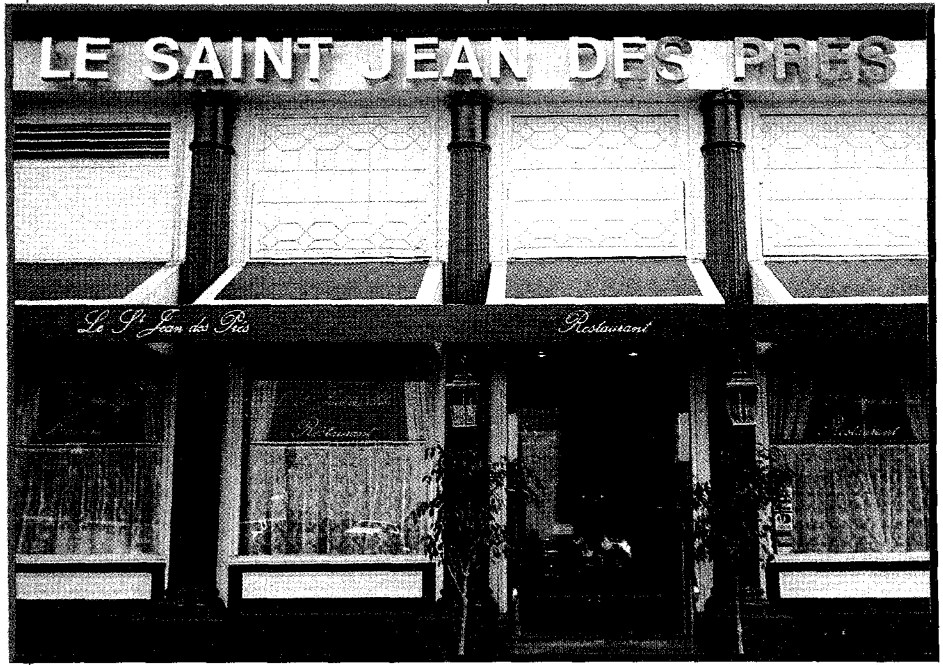
LE SAINT JEAN DES PRES

ONE IMAGINES THESE BELGIAN proprietors, eight successful restaurants to their account in the homeland, hopping the Atlantic to invade the New York market, certain in the knowledge that what is good enough for the rare culinary climate of today's Brussels will surely wow provincial New York—only to discover that what they have given the big town, vis-à-vis *its* culinary climate, is just a decent enough place. You would not think twice about Le Saint were it not Belgian—for these days Belgian restaurants have been gathering Michelin stars unto themselves in twos and threes. But despite its rare provenance, this one does not surprise you. Some of its food is good, but do not come here for thrills of discovery.

Of course, in TriBeCa, Manhattan's current frontier, the worst thing you can do is promise innovation—as this restaurant, being Belgian, tacitly does—and deliver roast beef with sauce béarnaise. Accordingly, Le Saint has been getting not TriBeCans but Upper East Siders. They care only that this is a new downtown spot and not that—apart from its installation in gutted, cavernous commercial space—it could be anyplace at all.

The dining room is vast and high, more barnlike than grand, with skinny, fluted, ivory-enameled columns rising through its height to a venerable stamped-tin ceiling. An old oak floor is underfoot. The contributions of the new tenant include a massive pale-wood bar—it runs almost the full depth of the place. Behind it, from the floor to the distant ceiling, the wall is coated with a glossy maroon paint, as are the walls throughout the rest of the place up to a point a couple of feet over your head, as are the low partitions that break up the room a little bit, as is the seating—bentwood chairs and roughly carpentered, rectilinear banquettes, the latter fitted with flimsy bolsters tacked to the backs (and coming untacked), and with thin, loose cushions on shallow seats that are apparently proportioned to the attenuated Flemish thigh. The heavy use of all this loud red, a garish gesture in an otherwise plain place, is a little embarrassing, a bold stroke fallen flat, like a swank suit on a fuddy-duddy. Perhaps the somewhat naïve décor is explained by the one touch of real charm the place does sport—long murals high up on the walls, fairy-tale renderings of Brussels and the Belgian coast (a playland complete with a boardwalk trolley). Maybe Belgians are innocents.

The fancy food on the menu notwithstanding, this is a brasserie, and it will serve you best if you think of it as a casual repair rather than as a gastronomic destination. For example, there is nothing particularly distracting—except perhaps the name—about this marinated salmon with “virgin sauce,” the cured, slightly salty fish moistened with very nice oil and adorned with



Le Saint Jean des Prés, the New York outpost of a Belgian restaurant empire.

thing to drink is Duvel, the superb beer of Belgium..."

Chef Didier Raemakers, of Le Saint Jean des Prés, with some of his specialties.

parsley and fresh dill. It is good enough to make you quite regret that along its edges the pink meat is a little fishy. The abundant mixed salad with Roquefort sauce is notable for the usualness of its vegetables—onion rings, carrot sticks, cherry-tomato halves, lettuce leaves, and such; and for the clump of splendid dressing at their center—sharp Roquefort cheese, chopped mushrooms, and more of that good oil. The bone-marrow appetizer is presented to you as what appear to be three smokestacks afloat upright in a pool of warmish oil and strewn with strands of crisp vegetable. The spoon supplied for the marrow is too broad for the apertures in the chimneys through which you approach their pinguid contents, so you use the other end. Straight marrow is rich stuff, of a basic animality that will not appeal to all animals—you order it on your own courage. The big winner among the hot appetizers is the simplest of them—a runny poached egg upon a mound of strong, fresh spinach, the two under a velvety hollandaise.

Of all Belgian dishes, the one known best outside Belgium is waterzooi. Accordingly, it was apparently thought, waterzooi must appear on this menu. But, since waterzooi is really a kind of fish (or chicken, or whatever) in the pot, that is to say, peasant food not suited to this establishment's intended stylishness, we are given the name only. The so-called lobster waterzooi is some nicely poached crustacean meat in a pool of sharp, sweet shellfish sauce—lovely food, but not waterzooi. The dish is garnished with fluffy, beautifully browned croquettes of mashed potato. The Dover sole is actually hard, a bit bloody near the bone. The place does a nice thing with veal—cuts it so thick that the medallions may be seared without compromising their juiciness and tenderness. The darkened surfaces give the meat strong flavor, as does the Roquefort sauce in which it is served. That roast beef is a double-thick rib (served to two) that is first shown to you in its plump, browned state, then taken away and sliced. The red meat is served in a light béarnaise that is heady with the fragrance of fresh tarragon. French fries are a Belgian specialty, and they are served with many of the main courses here. These are good potatoes, hot and crisp, but they are far from wondrous, you have had better in France, and either the Belgian reputation for fries is undeserved or this place does not replicate the Old Country's best.

In Brussels it is customary, when one is invited to dinner, to stand in the long line outside Wittimer's pastry shop, to purchase a sweet for one's host. Buy an equivalent sweet at some other pastry shop, and you may not be invited again. Wittimer's pastries are flown to this place three times a week, but the delivery seems often to be missed. The almond custard cake blanketed with confectioner's sugar is nice enough, but hardly worth the airfare. When the Belgian bakery has failed to make its connection, the restaurant has served quite serviceable local cakes. The lemon mousse is a rather gelatinous slab cut from a block. The floating island is exceptional, the huge white mass almost weightless in its cool crème anglaise.

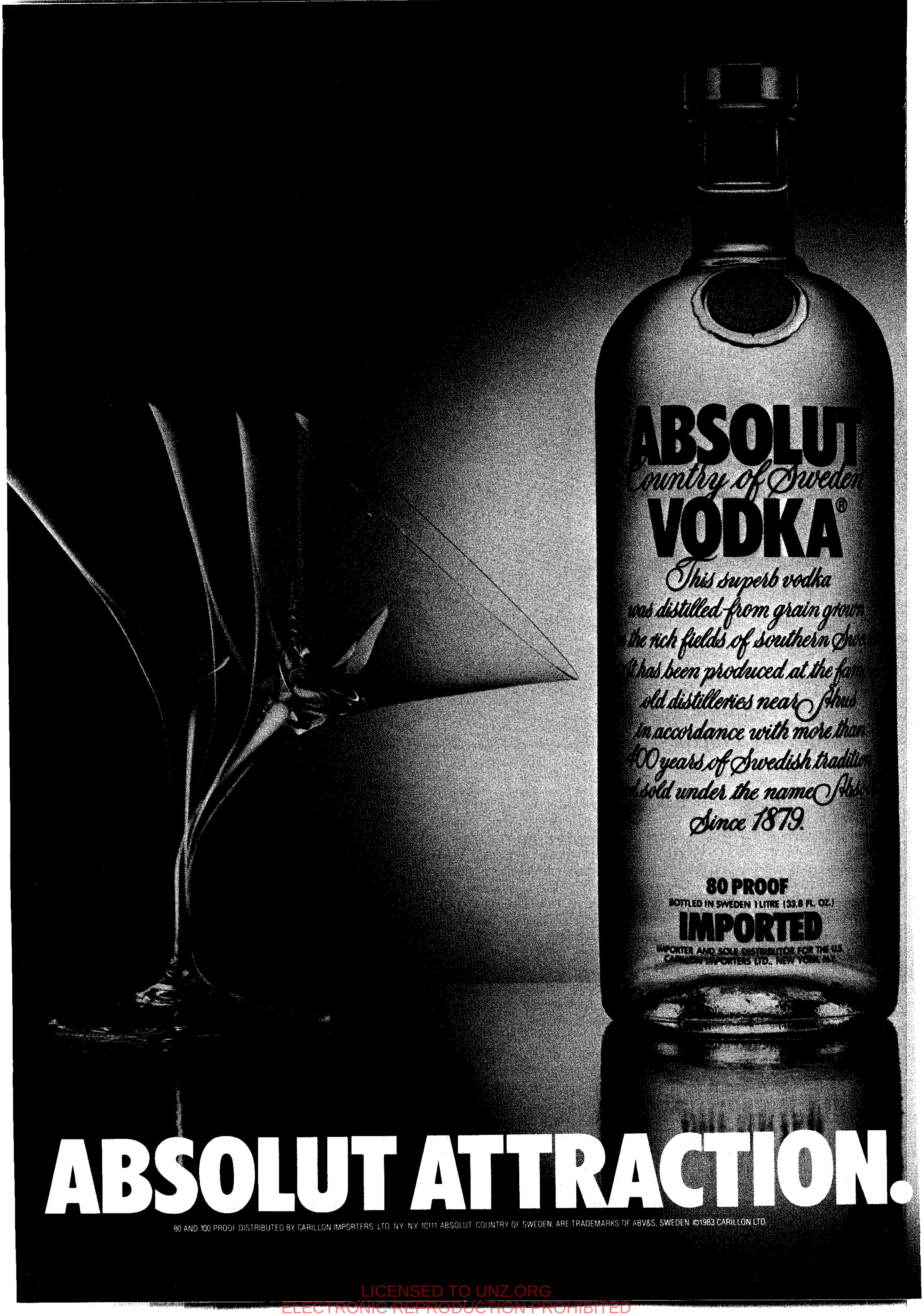
A bottle of wine from the extensive list is as little as $6! And still, the thing to drink is Duvel, the miraculous beer of Belgium. Despite its depth of flavor it is light, refreshing. It is creamy and a little sweet, but not insipid even after several bottles. It holds its head much longer than you can wait to finish it.

Three courses and coffee will come to around $27 à la carte, plus tax and tip; the daily prix fixe is $17.

Le Saint Jean des Prés, 112 Duane Street (608-2332). Open Monday through Saturday noon to 1 a.m. A.E., C.B., D.C., M.C., V.

TENBROOKS

THE DEHUMANIZING INFLUENCE of the American office workplace spawned the cocktail hour—a time of day given over to ego rebuilding. An ice-cold Beefeater martini, down, with a twist, and you are quite able to convince yourself that you are *not* a toady, an unprincipled compromiser, an unthinking conformist, a craven slave and trivial tyrant both. Alcohol is essential to this persuasion, because for the eight hours preceding that first invigorating gin almost every act is evidence to the contrary. Though the relationship between the workday and the so-called Happy Hour is clear, it has, until now, gone unacknowledged—except at Tenbrooks. Come by early for dinner, and you are greeted by a sign that pretends nothing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VODKA®
This superb vodka
was distilled from grain grown
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“...At Tenbrooks: goat cheese baked in grape leaves...”

about the importance of booze in the lives of the nine-to-fivers who sometimes crowd this place at day's end. It reads:

ATTITUDE ADJUSTMENT HOURS
4:30–6:30
HOUSE DRINKS $2
DRAFT BEERS $1
SUPERIOR MUNCHIES

Discovering R and R this cheap is like getting a raise with no increase in taxes.

Tenbrooks is a small store that starts out as a saloon—a short bar and, nearby, a scattering of plastic-topped tables. A copper laundry tub, with wringer, pots of greenery in it, is the whimsical planter that stands in the foyer. The dining room proper is all tans and browns, with a couple of dark mirrored walls. You walk on what looks like industrial carpeting. The art on the walls is, happily, camouflaged—it is of the same colors as the rest of the place. The clangor of the bar's background music is, willy-nilly, dining-room noise as well. And though the service is polite, when it is delayed, that is very likely because your waiter is enjoying some banter with a group of regulars up front. Under the circumstances, you are understandably astonished to learn that the food here is mostly fine. You learn even more than that when the chef-proprietor emerges from the kitchen and, with the slightest encouragement, tells you as much about his cooking and himself as you care to know about the afterlife.

Your waiter suggests that the soup of the day and its designation are determined by opening a vegetable book to a vegetable and then opening a saint book to a saint. Thus it happens that the potato soup is given as “potage Ste. Hélène,” a thick, lightly curried mash, pungently seasoned and with the depth of a good chicken-stock base. The place serves crunchy, clear-tasting shrimp in—oddly—a powerfully garlicked aioli sauce, but this is good food, though it stretches for originality. Some oysters, warmed in their half-shells with spinach, cream, and ham, are fresh and sweet, plump and tender—but the combination, albeit of good ingredients, does not quite add up. Strong goat cheese is wrapped in grape leaves and baked—in a little casserole dish—with mushrooms. The cheese is loud, the mushrooms are fresh, and the vine leaves are crisped in the baking—a swell dish of absolutely no finesse. Tenbrooks stuffs breast of veal with an herbed dressing, peas and pistachios in it, and garnishes the cold meat with gherkins, slices of orange, and fiery English mustard—fun food.

When the pasta of the day is tortellini, the firm crescents are filled with tasty seasoned meat, and they are served in a rich sauce that is thick with strands of ham, fragrant of fresh parsley. That waiter asks if you want your grilled fish of the day (today it is tuna) rare, medium, or well done. Of course, you answer, “*A point.*” The fish does have a beefy quality, the dark-pink meat juicy and fresh within its charred surface. Little pork steaks are sautéed until the sweet meat is browned, cooked through but still moist—they are served in a creamy and caper-studded mustard sauce. Thick slices of grilled marinated lamb are moistened with a sauce of the spicy marinade—a striking dish. What you call flank steak Tenbrooks calls “Northern Pacific flank steak”—it looks like London broil in its thick, fruity, and tangy bourbon-tinctured plum sauce. There are several salad main courses on the menu, including a duck salad—a great mound of slivers of the dark meat, garnished with red peppers, onion, and orange sections, all in a lightly seasoned dressing made with good oil.

New York Ice ice cream: If the Mexican vanilla's concentrated flavor yields a cloying aftertaste, the lemon hazelnut is a superb combination of the nut and the tartness of lemon rind. The walnut spice cake is light and sharp. Something called a walnut caramel torte is good, but reminiscent of Cracker Jacks. The chocolate cheesecake is a three-layered affair that is creamy rather than cheesy, sugary rather than sweet, at once excessive and dull. The chocolate whiskey cake is black, thick with raisins and orange rind, intense.

Several wines are $10 to $15. Three courses and coffee will come to around $22, plus tax and tip.

Tenbrooks, 62 Reade Street (349-5900). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 to 11 p.m. A.E., C.B., D.C., M.C., V.

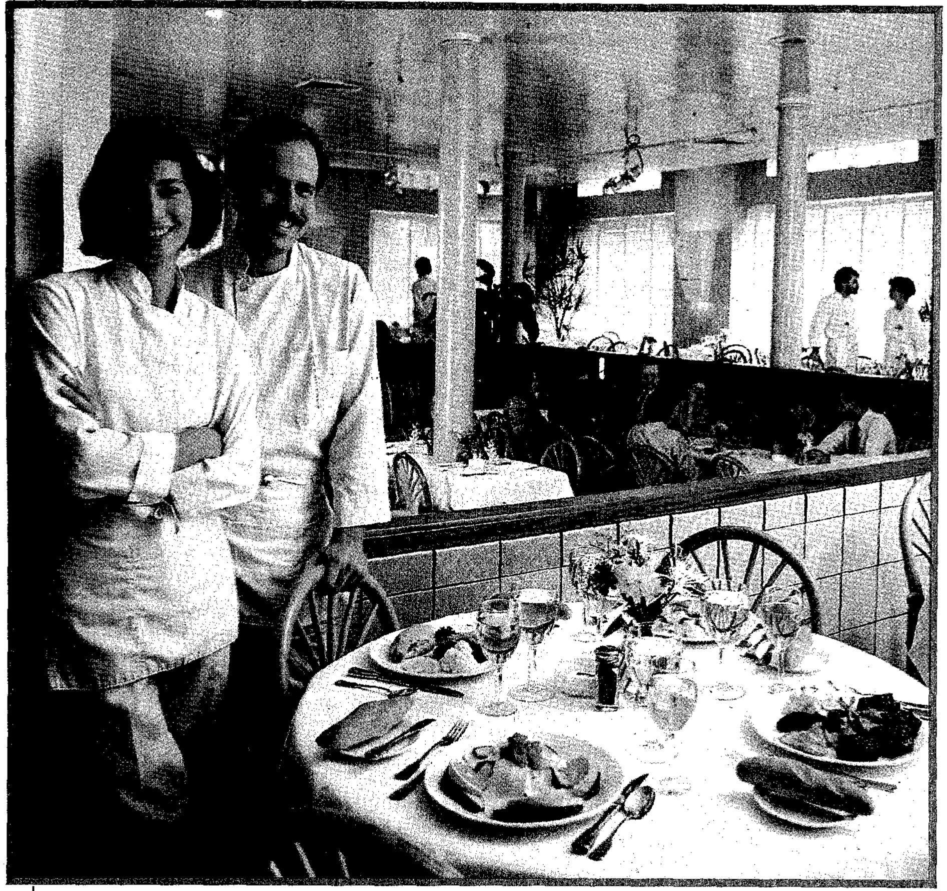
ACUTE CAFE

WHEN THE ACUTE CAFE APpeared on the TriBeCa scene, it looked like a sure thing to supplant Odeon as the focal point of high life in lower Manhattan. After all, Odeon was nothing but a reconditioned cafeteria, while the Acute Café, from the look of it, was anything that all the money it took wanted it to be. To achieve first rank, it attempted what all real TriBeCans attempt—to be what the world did not at all expect. Accordingly, the huge place chose to make itself—in the midst of a gray and garish urban cacophony—a tropical fantasy. The exercise was carried out to such a fare-thee-well that, though the restaurant is broadly windowed on three sides, providing perfectly splendid views of the remorseless ugliness around it, the Café manages to insulate itself from its environment by the very insouciance with which it disdains the setting. Once inside, you are transported to one of those South Sea–island hotel lobbies in which Sidney Greenstreet and Humphrey Bogart used fatefully to meet—albeit a *House & Garden* rendering thereof. The Café is all bamboo and cool tile, with potted palms here and there and pastel-striped cushions on the easy chairs. The softly lighted, high-ceilinged, and airy dining room is on two levels, the sunken center rimmed by a higher, veranda-like promenade, at street level, that offers choice windowside tables.

Your host of an evening is a gentleman given to slicked-back hair and green suits, pink shirts and/or ties, and, on occasion, both a breast-pocket handkerchief and a boutonniere—the ornamental equivalent of wearing a belt as well as suspenders. You arrive alone and wish to wait at your table for your companion, a suggestion that makes him rise to his full height. “You may wait at the bar” is his counterproposal, even though the dining room is virtually empty and the reservation book, next to which you are standing, virtually blank. When you are seated, finally, you are denied a large table, though dozens of them are unused and clearly destined to remain so until closing. The thin smile of satisfaction with which he renders his verdicts fills you with unseemly delight, as you realize the life of deprivation that surely preceded this petty result. Of course, the man's real problem is that he is part of a delusional operation. Despite the money that went into putting this place together, it never quite took. The Café goes on, however, snubbing customers, as if it were chichi, haughty as only a self-imagined luminary can be.

You will not be surprised to learn that the food has been adjudged by certified experts to be “nouvelle cuisine,” which is to say French food that Escoffier never heard of. He did not, for example, know of this “salade d'artichauds, endives, et poireaux,” a pointless assemblage of slices of artichoke heart, leaves of endive, and waterlogged leeks in a tart marinade. The less imposingly labeled “salade composée”—mushrooms, slivers of duck, a sliced avocado, all in a mild dressing—would be fine if the avocado had ripened a couple of days more recently and if the dish were not dotted with those flat-tasting pitted black olives obtainable only from cans. The occasional appetizer given as “petite St. Jacques” consists of plump, nicely browned sautéed scallops served on leaves of warm lettuce and moistened

“...At Sheba: spicy Ethiopian dishes, crêpelike bread...”



Waitress Claudia Santino, waiter Thomas Altman, and a few of the Acute Café's offerings.

with a simple wine sauce. And the house snails are a good version of the usual thing—the snails themselves have deep flavor, and their garlic butter is powerful, vividly green of abundant parsley. Carefully avoid the mussel appetizer, when available—you cannot rely on this kitchen to distinguish good mussels from bad mussels.

Fresh striped bass has been served in a sweet and spicy paprika sauce that manages not to compromise the fish. Its propensity to complicate notwithstanding, the Acute Café is better at what is simple. The poached lobster, for example, when it is offered, reveals all the sweetness and moistness the red-shelled beast can show—and even its vinegar sauce adds a nice note of piquancy. Everything about this dish of veal and chanterelles is perfect—the woodsy wild mushrooms, the smooth and winy sauce—except the veal itself, which is coarse tenderloin instead of delicate scallops, hardly the thing for this kind of preparation. The chops cut from the rack of lamb are rimmed with a crisped breading flavored with herbs and garlic—good lamb too. The shell steak, though on occasion rather resilient, and not invariably accurately done, comes in a vibrant pepper sauce.

The fruit- and liquor-flavored sherbets are usually good, often striking. The establishment's very nice vanilla ice cream is served in profiteroles—the little puff pastries under a hot, thick, strong chocolate sauce. The chocolate mousse is notable for its fluffiness. But none of the other desserts has matched the raspberry tart—rows of very lightly liquored berries, firm and ripe and sweet, on a simple, buttery crust.

You will find a few bottles at $13 to $15, but most of the wine is much higher. Three courses and coffee will usually come to around $28, plus tax and tip. The $19 prix fixe includes an appetizer, salad, and main course, but not dessert ($3 to $4.50) or coffee ($1.50).

Acute Café, 110 West Broadway (349-5566). Lunch, Monday through Friday 11:30 a.m. to 3 p.m.; dinner, Monday through Friday 6:30 to 11:30 p.m., Saturdays till 12:30 a.m. A.E., M.C., V.

SHEBA

THOUGH THIS IS AN ETHIOPIAN restaurant, you may set aside your unspoken fears. Sheba does not serve sizzled flies, snake steaks, or, for that matter, the meat of animals with cloven hooves. Which is not to say that the restaurant is kosher (though the story of the seduction of the Queen of Sheba by King Solomon is recounted on the back of the menu), rather that its food, though probably new to you, will not seem especially foreign.

Nor will the physical surroundings, for Sheba has many of the trappings of an unpretentious roadhouse, including walls of varnished wood paneling, oilcloth-covered tables, a floor of asphalt tiles, and, in a departure, greenery in the windows. Those walls are hung with Ethiopian artifacts—mostly percussion instruments formed of animal skins—and with travel posters in which the natives are smiling so ecstatically, the hardness of Ethiopian life notwithstanding, that you immediately wonder what the local plant life produces in the way of inspiring substances. Since you find a cloth napkin at your place when you sit down, you are surprised when additional cloth napkins are delivered to you in a basket. Turns out they are not napkins at all, but edible folded sheets of crêpelike bread that, presently, will play an important part in your dinner. More of those “napkins” are placed in the center of your table a little later—these spread in a single layer across a large aluminum tray. When the dishes you order arrive—they are all thick, stewlike compositions—you spoon portions of each onto one area of the bread-lined tray. Then, using swatches of the bread from the basket, you pick up clumps of this food or that and insert it between your teeth. This system has nothing on chopsticks or flatware, but it does away with washing utensils afterward.

As the names of the listed dishes are not even the remotest cognates of anything you have ever said or read, you order not by name but by the number that designates each dish (taking your cue from the description that follows each entry). You discover that No. 2 (a.k.a. tibes wot) is a fiery and fibrous hot beef mush, the sharpness and fragrance of which derive from an aromatic spice—berberé—that is prominent in lots of the food here. No. 3 (alitch fitfit) is a milder and oilier beef stew in which the meat is mingled with onion and flavored with such restrained additives as garlic and ginger. What distinguishes No. 4 (tibes siga) from its predecessors on the list is that the chunks of beef are fried and made crusty in clarified butter—there are onions here too, and the buttery sauce is smooth and pungent, but not especially hot. An even more surprising entry is No. 6 on the program, kitfo. This dish is prepared of raw beef, and Sheba is to be awarded some kind of medal for not referring to it as Ethiopian tartar steak. The meat is crushed into a

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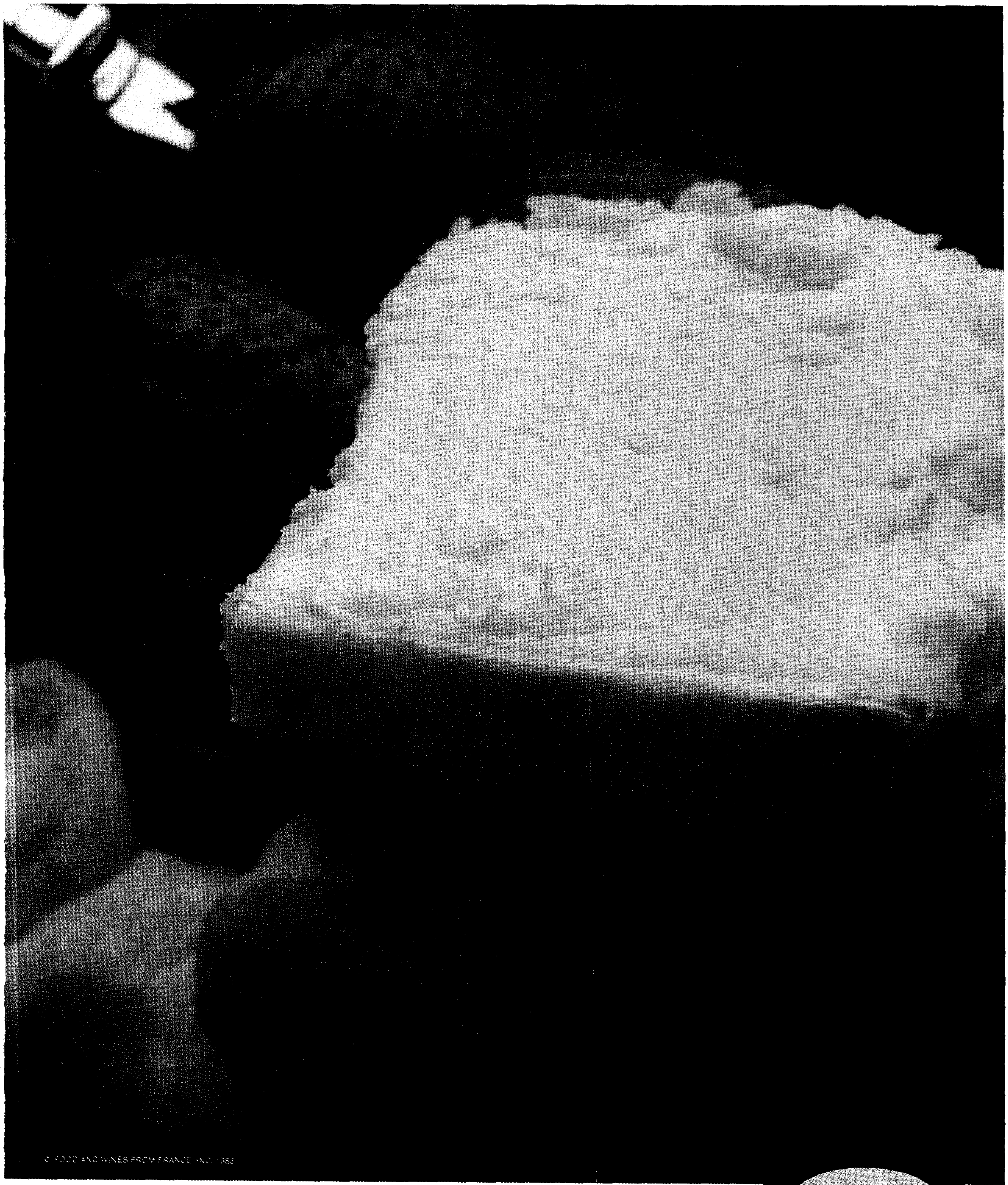

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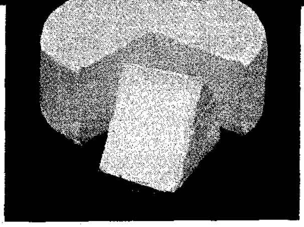

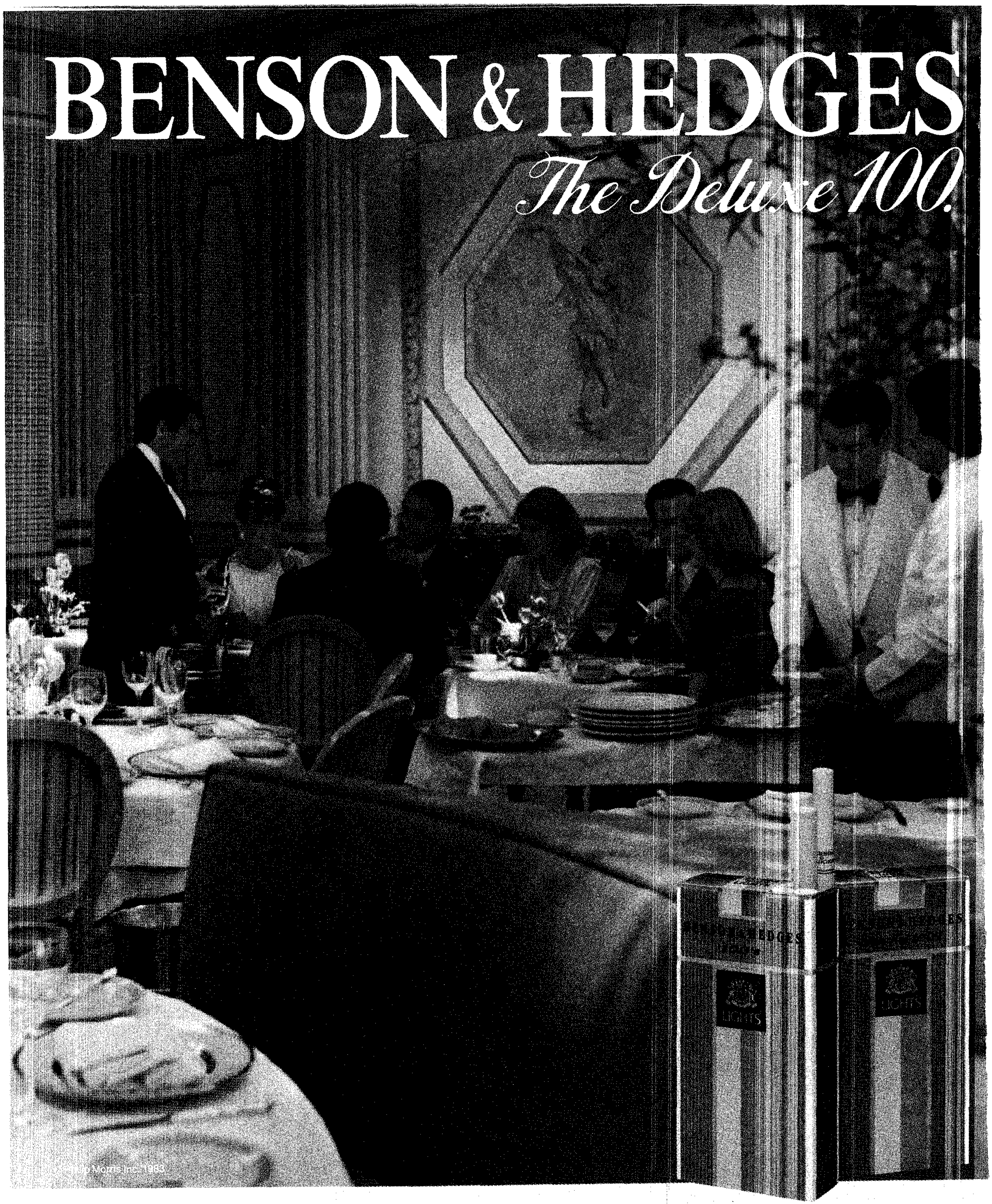
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“...At Laughing Mountain: plump, tender grilled quail...”

thick, seasoned paste, with butter, and if you choose to order it spicy hot, it can serve as a condiment to some of the milder beef dishes. No. 7 (doro wot) is chicken in which sections of a good, juicy bird, purpled by the vinegar in which they were marinated, are served in a thick onion sauce. Yebegé wot, the lone lamb dish, given as No. 8, is rather a lot of bone on the meat. After gnawing on one of these chunks for a while, you can distinctly hear your lips sizzle. With your meats you may have lentils (No. 9)—the beans are spicy, of an almost chocolate-like depth of flavor—and/or you may have No. 10, a slightly honeyed, oiled, and powerfully herbed mix of carrots, potatoes, and green beans.

When the papaya is ripe, that is the best dessert. The peach melba, “pear helen,” and the sometimes available carrot cake are of no interest.

The house handles something called Ethiopian honey wine. It is imported all the way from Canada and tastes terrible. Beer is perfect with this food. Hard liquor is available. You will have difficulty spending more than $12 per person for food, plus tax and tip.

Sheba, 151 Hudson Street (925-0885). Lunch, Tuesday through Friday and Sundays noon to 3 p.m.; dinner, Tuesday through Sunday 5 to 11 p.m. A.E., M.C., V.

LAUGHING MOUNTAIN BAR & GRILL

THIS IS THE ONE THAT APPEARS to be assembled from Lego pieces. It is all big, bold squares and rectangles—of white or strong colors—with slat benches serving as banquettes along the sides and wood booths at the back that are just perfect if, when you sit, you fold yourself into right angles. A big sloped skylight is the ceiling of the rear end of the place, and there are plants all about. The rows of oak-topped tables are surrounded by chrome-and-canvas director's chairs. Track lights dramatize the boldly contrasted colors of the walls. The background music is bouncy. The total effect is of a whimsical college commons-cum-nursery, an impression that is reinforced by the young people who frequent the Mountain—they are in sandals or running shoes, jeans or chinos or long flowered skirts. Many of the girls are in pullover shirts with the necks enlarged to display one bare shoulder. By day the restaurant has another look, for businessmen lunch here.

From a menu that derives from the cookeries of many nations, you may begin with a so-called Oriental salad, an immense quantity of crunchy Chinese cabbage, bean sprouts, slices of cucumber, chopped scallions, and cashew nuts, all in a thin, dark, rousing soy-sauce dressing. You may find the cold noodles a little clammy on occasion, but the thick sesame sauce—with chopped scallions—under which they are served rescues the dish. As almost everywhere in TriBeCa, smoked trout is available—you are attracted to it by the promised lingonberry sauce, but what you get does this really terrific imitation of beet-reddened horseradish sauce.

When Laughing Mountain is good, it is very, very good, and it is usually good with respect to the fishes of the day. It poaches salmon and serves the sweet fish in a well-bound red-wine sauce that is threaded with slivers of shallot. The restaurant serves roast duck—and sometimes it seems like yesterday's roast duck. But if you get here the day the quail are prepared, have them, for the dark meat of the plump little grilled birds is rich and tender within the charred skin. Scallops of good veal are served in a dark and buttery sauce that is flavored with herbs, lemon, capers. The boeuf bourguignonne is mostly big cubes of beef and lots of mushrooms—small onions and new potatoes are added late, and they provide lovely notes of freshness in the sturdy, winy, heavily garlicked stew.

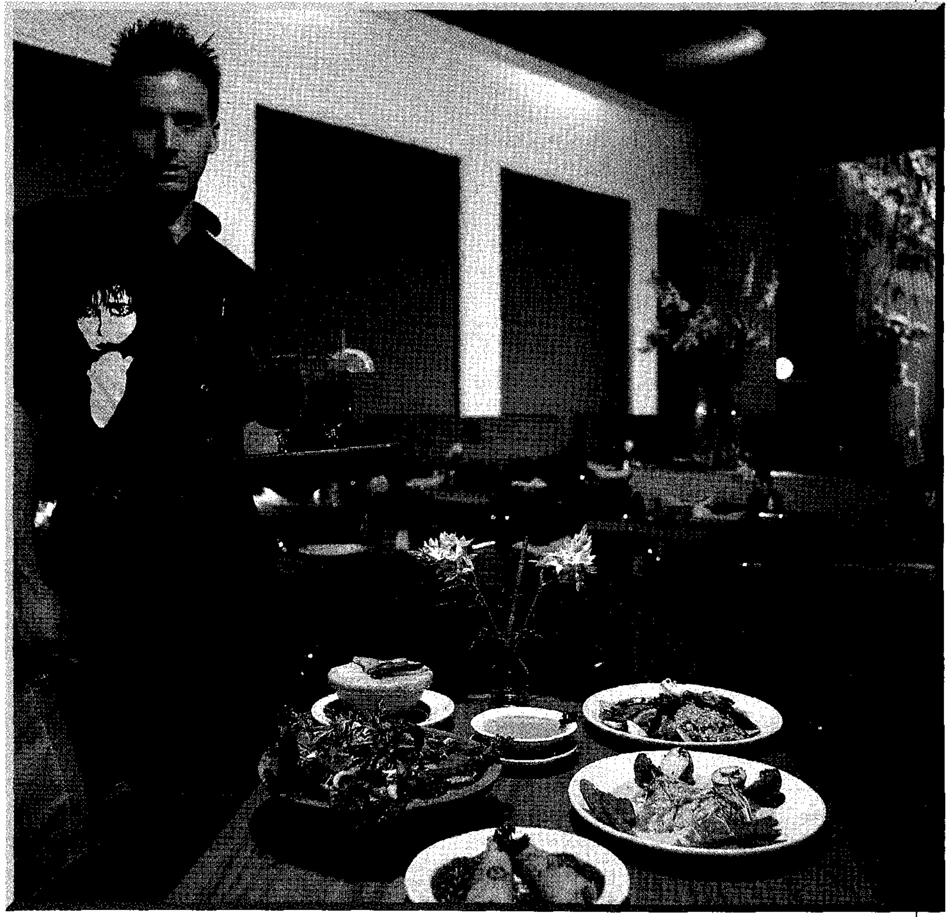
The Linzer torte, though made with a splendid, nutty pastry, is freighted with a surfeit of raspberry preserves—it seems like a jam sandwich. The chocolate cake is rich, sticky, thickly iced, lightly flavored with coconut. The old-fashioned apple crumb pie is chunky of its fruit, tart, sweet, cinnamoned, strewn with sugared crumbs—a fairly fancy version of an old diner item.

You will be able to find a bottle of good wine at $9 to $12. Three courses and coffee will usually be less than $20, plus tax and tip.

Laughing Mountain Bar & Grill, 148 Chambers Street (233-4434). Open daily: lunch, 11:30 a.m. to 4:30 p.m.; dinner, Sunday through Thursday 5:30 p.m. to midnight, Fridays and Saturdays till 1 a.m. A.E., C.B., D.C., M.C., V.

RIVERRUN

SCRAPS OF PAPER PINNED TO the bulletin board just inside the front door offer, among other things, banjo lessons; a Volkswagen with a built-in stereo tape deck and two good tires; a Harris-tweed sport jacket, “size 42-44,”



Waiter Mark Garbarino with a sampling from Laughing Mountain's eclectic menu.

"...At Capsouto Frères: hot, moist saucisson de Lyons..."

that "needs work." Up front is the bar and, for times when the bar is crowded, bar-high counters next to the walls nearby. Before looking up, visualize, if you will, the cores from rolls of paper towels, bifurcated lengthwise and enlarged tenfold. Such are the makeshift-looking overhead reflectors. Into their concavities spotlights are shone, providing this restaurant's indirect lighting. It falls onto an old terrazzo floor, bare tables (with flowers in Saratoga-water bottles from which the labels have been partially torn), and pale-wood low-backed chairs that look like kindergarten seating. The cocoa-colored walls are festooned with photos, posters, weird prints. Among the waitresses are some for whom this is a first job, if you do not count baby-sitting. They wear, usually, flimsy T-shirts, short red aprons with pockets, running shoes. Either you will object to their lack of finesse or you will be beguiled by their irresistible awkwardness, one. The kitchen is at the back—you know, because from time to time an upright bi-ped in kitchen whites emerges therefrom, drifts through the premises, returns thereto. By TriBeCa standards, this place is so old it is entitled to capitalize on its longevity. The menu carries the legend "Est. 1979."

From the lighthearted and eclectic bill of fare: a firm, ripe avocado in vinaigrette—the bright dressing is made crunchy with chopped vegetables; a marinated bean salad—of chick-peas, kidney beans, and green beans—in which the cool vegetables are mingled with strands of red onion and moistened with their sharply seasoned marinade; fried potato skins that have around a quarter-inch of adhering potato—the hot, browned, boatlike skins are lightly coated with melted Cheddar cheese and sprinkled with crumbled bacon; about fifteen fresh steamed mussels (this is the small order) in a deep glass bowl of a hot broth that is tomatoed, garlicked, fragrantly herbed.

Your waitress objects not at all that when she arrives with your main course you have not yet finished your appetizer. She patiently stands at your side while you dispatch the last of your mussels, removes the utensils from your mussel bowl and returns them to your table, and places before you the fish of the day—broiled kingfish steaks that are fresh, cooked through yet juicy, reddened with paprika. Unfortunately, kingfish is not the Atlantic's tastiest swimmer—lemon helps. Avoid here such complexities as shrimp stuffed with crabmeat—the stuffing is hardly more than breading. But the place makes fine fried chicken. You get a gigantic order, the lunar surfaces of the chunks of moist fowl are browned and crusty, and the cool potato salad that comes along is a striking foil to the hot bird. The spareribs are hefty, juicy, charred, but the jigger of sauce is rather too close to marmalade. The liver with bacon and onions is reminiscent of diner food, though good as such. The simpler the steak the better: The plain sirloin is fine; the au poivre more or less survives its coarse sauce; the so-called steak teriyaki is an abomination consisting of beef surmounted by a slice of pineapple. You get a swell hamburger here—accurately prepared and of beef ground within recent memory.

The pecan pie is mostly nuts, not filler. The key-lime pie, though a little gelatinous, is of clear citrus flavor on its crumbly graham-cracker-and-walnut crust. The same crust and a dark, polished chocolate mousse make up the French silk pie. The restaurant sometimes offers a tart and fruity strawberry-peach pie and a light Austrian plum cake that is threaded with slices of the fruit. Real—and real good—whipped cream comes with the desserts.

A bottle of wine is $9 or more from a short but pretty fair list. Three courses and coffee will average around $15, plus tax and tip, but you can eat here abundantly for even less than that.

Riverrun, 176 Franklin Street (966-3894). Open Sunday through Thursday 11 a.m. to midnight, Fridays and Saturdays till 1 a.m. A.E., C.B., D.C., M.C., V.

CAPSOUTO FRERES

THIS CONVERTED WAREHOUSE IS so big that the cigar stand is surrounded by its own little acre, as is an old, idle upright piano. The room is all brick and wood, a couple of stories high, with pillars throughout the space, pipes crisscrossing the beamed ceiling, four-bladed fans constantly spinning. Capsouto is lighted by Victorian chandeliers and by the daylight that sometimes floods through the lofty windows. Despite the dimensions of the dining area, its spaciousness has been defeated, not only by the low-hanging fans and lights but by the incessant aural clutter—in a room that longs for great stillness, you get several servings of mostly Bach, Handel, Vivaldi at a single dinner.

You eat at unlinened tables. You are waited on by young people, a small percentage of whom know what they are about. You are given a wine list, a menu, and a blackboard—propped on a chair—of special wines and dishes of the day. Your waiter then embarks on a spiel designed to push the day's wines—the phrase "full-bodied" invariably figures importantly in these lectures. When he gets to "the Haut-Médoc may well remind you of...," you generously cut him off. With respect to the printed menu, you learn which of the dishes are "out" in three stages: first, when you ask; second, when you order; third, later. The waiter will return after you have been served to ask how you are enjoying the dinner that at that very moment occupies your mouth.

Smoked whitefish, of course, is not exactly out of the French tradition. This salty and oily mainstay of the Jewish deli counter is served here already lemoned, with capers and tiny black olives, and garnished with crisp cucumber salad. The smoked trout is more what you expect—it comes with a sharp and creamy horseradish sauce. The oysters are fresh, but their sauce mignonette is sour rather than tart, the alternative cocktail sauce flat. The clams Cassino are hot and juicy, lightly lemoned, their delicate breading crisp. Two or three of you can share the charcuterie plate, but, though the smoked pork is sweet and tender meat, the salamis and pâté are no more than decent. You are much better off with the saucisson de Lyons, in which three slabs of hot, moist sausage are arrayed on fresh and sweet-spiced spinach.

Skip the tortellini—they come in a soupy sauce with bits of pallid ham. Fish is this establishment's strength, including a sautéed whole baby salmon (tell your waiter to hold the almonds), a poached salmon that is firm and flaky and fresh (tell him to hold the hollandaise), and—minor miracle—a fluffy sole meunière. The roast duck dried out long ago, and its sauce bigarade, though of good, restrained orange flavor, is ruinously thickened. The steak is likely to be tough. Several items are listed as "petits plats," among which you would do well to avoid the cold chicken—it is really chicken salad in an oily tarragon mayonnaise.

The cheesecake is airy, and sometimes it is topped with ripe berries. The fruit tarts are good, the pecan pie is mostly filler, and the weighty chocolate cake seems to be of chocolate to which almost nothing has been done—some people love it.

For $9 you get a bottle of the quite drinkable house wine. Order your favorite brand of scotch, and you may get bar scotch. Three courses and coffee will come to around $22, plus tax and tip.

Capsouto Frères, 451 Washington Street (966-4900). Open daily: lunch, Tuesday through Sunday noon to 5 p.m.; dinner, Mondays 5 p.m. to 2 a.m., Tuesday through Sunday 6 p.m. to 2 a.m. A.E. ■

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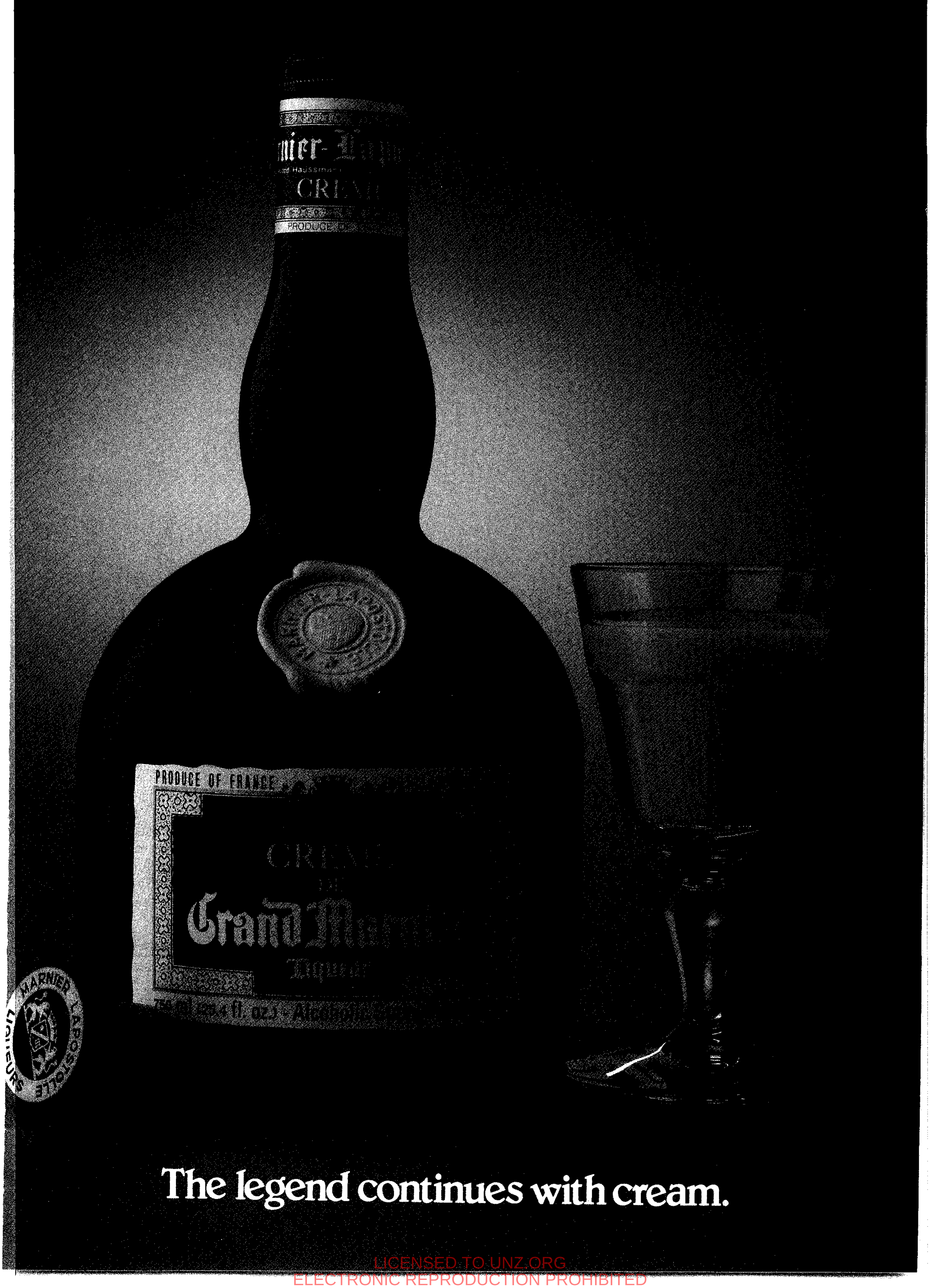
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PAUL
MICHAEL
Say Say Say

CBS-records chief Walter Yetnikoff and a piece of his future—a Michael Jackson and Paul McCartney single.

Pop Records Go Boom

By Jack Egan

CBS and MTV are the leaders of the pack.

AN EXHAUSTED WALTER YETNIKOFF slumps back in his chair in his office on the eleventh floor of the CBS Building. Yetnikoff, president of the CBS/Records Group, has just put in a long day planning the 1984 capital budgets for his divisions. "I have an enormous headache starting in the back of my head that goes right down to my behind," he moans. But Yetnikoff's headache has nothing to do with the current performance of CBS records.

In his eight and a half years as chief of the CBS/Records Group, the colorful and often outspokenly egotistical record executive, who peppers his conversation with mild expletives and Yiddish phrases, has had his share of good and bad fortune. These days, life is good.

The industry is again on an upswing, after four years of disappointing results. It turned out the record business was far from recessionproof, and the rebound in the economy has helped to spur sales. There has also been an influx of many exciting new artists, who have achieved quick popularity by appearing in music videos, the latest rage. For a while, even the most popular groups were hard-pressed to come up with million-selling albums. These days, even new acts seem to have no trouble achieving that goal.

This has made almost all record companies extremely happy, and no one is happier than CBS. Its Columbia and Epic labels accounted for four of the top six albums on last week's *Billboard*-magazine chart: Michael Jackson's *Thriller* LP is still at No. 2 after nearly a year on the charts, and worldwide sales are approaching 20 million copies (sales of singles from the album are nearing 50-million); *Metal Health*, a first release by Quiet Riot, a hard-rock group, is at No. 3; Billy Joel's *An Innocent Man* holds the No. 4 spot; and Bonnie Tyler's *Faster Than the Speed of Night* is at No.6, while her single "Total Eclipse of the Heart" is No. 1 in the country.

For the first nine months of 1983, the CBS/Records Group had an operating profit of $75.6 million, an increase of more than 600 percent over 1982, on a

Photograph by James Hamilton.

“...The success of videos has attracted even Bob Dylan...”

mere 5.6 percent gain in sales. The company's grip on the top of the charts should be supplemented in coming weeks with a new record by Culture Club, one of the hottest new bands of 1983, and upcoming releases of Barbra Streisand's soundtrack from *Yentl* and a new Paul McCartney album, which includes two songs done with Michael Jackson. One of the duets, “Say Say Say,” has already been released as a single and is heading for the Top Ten.

“I'm treated very nicely at CBS these days,” Yetnikoff says. “It's hardly a one-man show around here, and a lot of people cooperated to produce these results. That's not false humility speaking, because I don't have a lot of that. But I happen to be at the apex of this triangle. So when things were great, I got the kudos. And when things didn't go so well, I was told, ‘You put us in this mess, king of the grooves.’ So it feels very good to have things pay off as they have.”

Still standing: *The Rolling Stones' contract with Columbia is worth a reported $28 million.*

Yetnikoff presided over a vast expansion of the record divisions during the boom of the mid-seventies, when it looked as if sales would never stop growing. Over the last few years, he was required to supervise a painful retrenchment. Hundreds of employees were laid off, and the record company closed a major record-pressing plant in Terre Haute, Indiana, and took some big write-offs against earnings. With record sales once again on the rise, the reduction in overhead has now paid off handsomely.

And Yetnikoff, a lawyer by training, who has been with CBS for more than twenty years, has become a very desirable commodity in the record business. Earlier this year, MCA, the entertainment conglomerate, tried to hire him away from CBS to run its recorded-music division. (MCA eventually hired Irving Azoff, the former manager of the Eagles and other well-known rock-'n'-roll acts.)

Yetnikoff, a consummate deal-maker, recently made headlines when he signed the Rolling Stones to a four-record contract reportedly worth $28 million. He defends this deal as profitable, even though Mick Jagger could be pushing 50 by the time the fourth record is completed.

CBS is leading the industry by a wide margin, but a recent injection of new technology has benefited the record business as a whole. The video-game fad, which chewed into record sales, has given way to the craze for music videos—a combination of promotional tool and entertainment that is revolutionizing the industry. A series of innovations ranging from the videocassette and cable to the compact laser disc and the wearable cassette player have also created more demand for all kinds of recorded music.

Taken together, these developments have produced a kind of excitement and interest that can only be compared to the emergence of the Beatles exactly twenty years ago. The Beatles launched the British rock-'n'-roll invasion just after Bob Dylan appeared on the scene with songs that had a new, intellectual complexity. In 1963, Motown was also hitting its stride. It was commanding the charts with such acts as the Supremes, the Four Tops, the Temptations, Stevie Wonder, the Marvelettes, and Smokey Robinson and the Miracles. These performers substantially broadened the audience for black music. While the record business kept growing, with sales steadily increasing to dramatic levels through the peak year of 1978, nothing since the Beatles has vitalized it like the current music-video explosion.

MUSIC VIDEOS ARE FILMED performances of songs—in effect, the visual equivalents of single records. These videos are shown on MTV, cable's 24-hour music channel, owned by Warner Amex, and other broadcast outlets, including network television. NBC now offers *Friday Night Videos*, a 90-minute show of video clips on Friday evenings at 12:30. In the last eighteen months, a remarkable number of new acts, such as Culture Club, Asia, Men at Work, Duran Duran, and the Eurythmics, have catapulted to the top of the record charts with the aid of popular music videos.

Whereas in the past most new artists had to record several albums over a period of years before reaching the top, “the ability of a group to put visual images behind their lyrics on a single now lets us establish an act in 120 days,” says Robert Summer, the president of RCA Records, which has recently hit it big with the Eurythmics.

Meanwhile, such established acts as Michael Jackson, the Police, Hall & Oates, and David Bowie have scored with videos that have helped their most recent releases break previous sales records.

Music videos, often involving unusual, eye-catching visual concepts, have grown more and more elaborate. While a typical video once cost a few thousand dollars to make, the current crop average about $30,000, and many leading artists now spend $100,000 or more to produce three-to-five-minute clips, many of which require expensive costumes, props, choreographed dancers, and location shooting. Singer Stevie Nicks recently discarded a $100,000 video and made a new one for another $100,000.

“Because videos have become so important to an artist's career, many performers do videos that get scrapped because they aren't pleased with them,” says Danny Goldberg, a co-owner of Modern records, Nicks's label.

Michael Jackson, perhaps the premier video attraction right now, plans to do a $500,000 version of the title cut from *Thriller* that may include horror-movie actor Vincent Price, who is on the rec-

Photograph © 1981 by John Roca/L.G.I.

ord. Jon Landis, the director of *Animal House, The Blues Brothers,* and *An American Werewolf in London,* has been approached to direct the project.

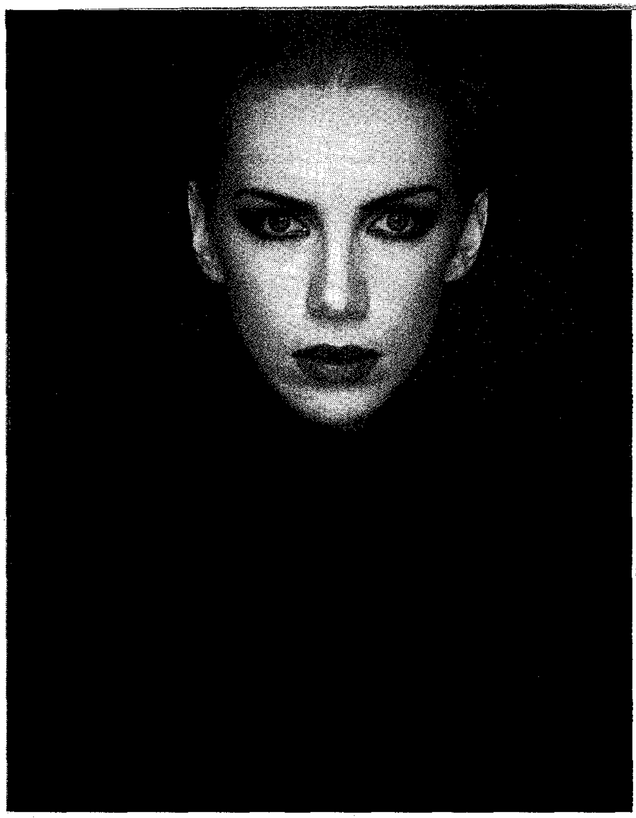
The success of videos is luring almost every recording artist into the medium. The often reclusive Bob Dylan is appearing in a video to accompany his new album, *Infidels.* Barbra Streisand is talking to CBS about making a video to go with the *Yentl* soundtrack. Dean Martin, in an effort to revitalize his career, has made a video with his son Dino that is based on the Matt Helm film role he created. Some other unlikely celebrities have also been drawn to videos. Comedian Rodney Dangerfield has just made a video for a single he is about to release.

Hollywood has also been affected by the video phenomenon. *Flashdance,* one of the summer's biggest box-office successes, has seemed to some observers a series of music-video clips strung together by a narrative. And the film—just like music videos—helped the *Flashdance* soundtrack album become one of the biggest records of the year.

A clip of scenes from the movie done to the hit single "Maniac" has been broadcast extensively on MTV and other outlets, helping to promote the movie at no cost to Paramount, which made the film. To purchase the same amount of commercial time on television would probably have cost several million dollars.

Paramount has also shipped 200,000 copies of the videocassette of *Flashdance* at a low price of $39.95—while the movie is still in theatrical release—in order to take advantage of the continuing sales success of the soundtrack.

Twentieth Century-Fox recently hired record executive Goldberg to consult on the potential use of rock music in movie soundtracks "to spawn hit records and videos where possible," he says. "Movie companies now have a medium to allow the consumer to try out their product without having to pay for it," Goldberg says. "It is a kind of free promotion unlike any other kind of advertising."



New look: *Eurythmics lead singer Annie Lennox has brought RCA sweet dreams, while Culture Club has helped CBS take command of the charts.*

UP TO NOW, THE RECORD COMPANIES have supplied the music videos to television for free or for a nominal licensing fee. But now the companies are thinking about ways to package videos and sell them to the public. The phenomenal retail success of the *Flashdance* videocassette has encouraged thinking along this line.

Only Sony, however, has taken the initiative in this area. Sony Video Software has been marketing a series of "video 45s"—videocassettes that include three or four videos and that sell for $15 to $20 each. Sony has released music videocassettes by Elton John, Duran Duran, Rod Stewart, and A Flock of Seagulls, among others. It has also ventured into jazz with performances by Lionel Hampton, Gerry Mulligan, Dizzy Gillespie, and Max Roach.

"Once the market is proven, the record companies will come in and provide competition," says David Fiore, head of advertising for Sony Video Software. "We hope that popular music on videotape will create a reason for young people to buy videocassette players," he adds.

"We expect the market for music videos to expand dramatically in the next few years," says Russ Solomon, president of Tower Records, a major record chain headquartered on the West Coast, which recently opened a huge emporium in downtown Manhattan. "As record retailers, we are so excited about the prospects that we are opening video stores right and left," adds Solomon, who has announced plans to expand significantly the floor space of his New York store, already the city's largest.

Solomon feels that continuing technological advances in audio and video equipment will dramatically stimulate demand for records. On a recent visit to Japan, Solomon learned that Pioneer Electronics, the leading maker of laser videodisc players, is planning to bring out a machine that will play both videodiscs and compact audio discs, or C.D.'s. This could help the videodisc, which so far has lagged behind videocassette machines in sales.

The record companies, while extremely

"…To an extent, there is a return to the ways of the 1950s

Tower of power: *Tower Records' new Manhattan store is the city's largest, and it plans to expand.*

enthusiastic, aren't sure what will be accepted at the retail level. A tape of a live concert is the easiest approach, but record executives believe that this is not what consumers are looking for.

"A concert performance doesn't reflect what those videos are all about," says Yetnikoff. "The brilliant idea we have right now is to take Michael Jackson's videos and perhaps put them together," he says.

"Will we eventually put out video albums that are exactly the same as audio albums?" he asks rhetorically. "It would be very expensive, and I don't think artists will go for that. It's hard enough to get a record out. If we then have to wait for the videos to get done, it would take an awfully long time. I can just imagine a group saying, 'Call CBS and change my budget right away.' "

Yetnikoff admits he wasn't very prescient about the potential appeal of television videos. "It's proved to be a very potent form of communication, and the MTV idea has worked very well," he says. "But if you asked me three years ago what I thought, I would have said that television and music don't really mix that well, certainly not 24 hours a day. That would have been my opinion then. I would have been dead wrong, and I'm glad nobody asked me."

Yetnikoff's praise for arch-rival Warner Communications' MTV venture contrasts with his vitriolic attack on W.C.I.'s announced plans to merge its multilabel record division with PolyGram,the international record conglomerate owned jointly by N. V. Philips, of the Netherlands, and West Germany's Siemens AG.

"I don't think it is right to grow that big by acquisition, and is contrary to the way the industry has grown," he says. "I also don't think it passes muster under the laws of the United States or under various foreign jurisdictions." Yetnikoff predicts that the merger "will fall of its own weight" because of the sheer complexity of melding the two giants and the likelihood of antitrust challenges—not only in the United States but also in West Germany—which could put the deal in limbo for years. A Warner Communications spokesman says the company has received a request from the Federal Trade Commission "for further documents" on the merger.

In what appears to be an attempt to foil the proposed combination short of a legal challenge, Yetnikoff declared that CBS is "actively interested" in having discussions with "one or more major record companies looking toward possible merger" because the proposed Warner-PolyGram deal "promises to change the worldwide competitive landscape of the record business in significant ways."

He insists CBS has not yet had conversations with any other company. But the trend toward concentration in the record business has been going on for some time, and a few "major" record companies dominate. RCA, for example, has bought into Arista Records and also distributes albums for A&M, one of the last remaining big independent labels. MCA made a similar arrangement with Motown, which is also privately owned. Finally, there is EMI, the English-based international record company whose American labels are Capitol and EMI-America.

Yetnikoff, who enjoys combat, heaps more abuse on Warner for the somewhat disappointing recent showing achieved by the company's three major labels—Warner Bros., Atlantic, and Elektra/Asylum. "Their track record for this year, in terms of breaking new artists and taking artists to new levels of sales, isn't very impressive," he says. "Overall they are teetering on the edge of the abyss, and they seem to reorganize every Thursday."

A look at the current charts, however, indicates that the Warner labels, what-

Photograph by James Hamilton.

and early 1960s, when singles dominated the industry...”

ever problems they may have had, are making a comeback. Six Warner groups are in the top twenty. The best showing is by former Led Zeppelin lead singer Robert Plant, whose album, *The Principal of Moments,* is at No. 10.

However, Yetnikoff is feeling his oats now. “I don’t scream and go to scale the ramparts these days except on rare occasions,” he says. He recalls a dispute he once had with David Geffen, whose highly successful Geffen label is distributed by Warner Bros. “I’m a big fan of David’s, except when he hollers at me,” he says. “We once had a big business argument and he began to shout at me. Now, I can yell louder than David, so I started to scream at him. After a half-hour he said, ‘You’re making me hoarse.’ I said to him, ‘There’s no question you can outwit me, but there’s no way you can outscream me.’ ”

Yetnikoff’s anger is legendary. Last year, MCA released an *E.T.* album that included a single by Michael Jackson. MCA promoted heavily, contrary to an arrangement with CBS that it could not exploit Jackson for the LP. Yetnikoff threatened to make MCA withdraw 400,000 copies of the album; an agreement was then reached. By one account, Yetnikoff’s tough stand with MCA helped induce that company to offer him a lucrative deal to head the company’s music division.

Yetnikoff, however, was unable to get himself out of his contract at CBS. “Things couldn’t be worked out, and there were a couple of artists who called up and said they were ready to cut my throat because of unspoken understandings between us. There were ethical, moral, and legal obligations that I owed to a lot of people.” Yetnikoff won’t comment on whether he was able to renegotiate his deal with CBS as a result of the offer from MCA. “I can’t disclose that,” he says. (In 1982, Yetnikoff earned a salary of $274,615 and received $308,806 in other compensation.)

Yetnikoff’s contract with CBS expires in 1984, and he indicates he might like to move into the movie business. “I always thought I could produce a movie,” he says. “The grass is always greener, and it looks real easy. However, movie people, for some reason, don’t think they can make records.”

THE CURRENT PROFITABILITY of CBS and other record companies is due not only to the music-video explosion but to the stringent economy measures that were put into effect in the last few years as well.

When the record business went through the roof in the mid-1970s with supersellers like Fleetwood Mac’s *Rumors,* the soundtrack to *Saturday Night Fever,* by the Bee Gees, and *Peter Frampton Live,* the record companies felt they had reached a permanent plateau in sales. Fads like disco music were thought to be trends that would last. The labels paid out enormous sums to sign artists. Groups went through huge amounts of money and time in studios recording albums. Spending was lavish for parties, satin jackets, and other questionable forms of promotion.

When record sales suddenly took a dip in 1979, the companies, having expanded in anticipation of a new, platinum-plus era, found themselves with large rosters and massive overcapacity. Probably no company was hit harder than CBS records, which had $112 million in operating earnings in 1978. As a major presser of records, CBS benefited during the boom period by selling its own product and also as a manufacturer of discs for other companies. But what had worked when it seemed the sky was the limit on album sales became a burdensome overhead.

The advent of music videos has given the slimmed-down record companies sudden new profit opportunities. The videos are an inexpensive way to promote records, and they have allowed the companies to break new acts. The record companies generally make more money on these new groups because they have been signed to comparatively modest contracts. The ratio of hits to new releases has also improved. And the record companies are more careful about giving groups carte blanche in making albums. Companies now assign artist-and-repertoire (A and R) men to keep tabs on recording sessions and to report back to the company if things seem to be getting out of hand.

Given all of the new artists, hit singles have again become extremely important as a way to promote album sales. It is almost essential for a group to have a hit song in order to have a hit album. *Ross,* the latest release by superstar Diana Ross, suffered when “Pieces of Ice,” her first single from the LP, failed to catch on. The popularity of singles has also changed radio, as a growing number of stations have moved back toward Top 40 programming and away from an almost exclusive emphasis on albums. To some extent, this is a return to the ways of the 1950s and early 1960s, when singles dominated the industry. Even with music videos and MTV, it is still very important for a record to get radio airplay.

To help get singles on the air, the companies have tended to hire independent promotion men to supplement their own staffs. Questions are being raised about the accountability of these highly paid outside promoters and whether they may be using improper influence to get records on radio. There are whispers that a scandal is about to erupt over these people. Such unsubstantiated suspicions may be only natural in an industry that has periodically endured embarrassing payola scandals.

The importance of singles to boost album sales was highlighted when CBS signed the Rolling Stones. The deal was about to be completed when a dispute arose about the Rolling Stones’ right to choose singles from their albums.

“It was down to the very end when, at three o’clock in the morning, this became a major issue,” says Yetnikoff. “The disagreement was over how singles from the albums would be chosen. It was decided that the Stones could pick their singles, but they are obligated to pick a certain number.”

BECAUSE THE RECORD COMPANIES claim to be more frugal these days, it was surprising that Yetnikoff spent so lavishly to sign the Rolling Stones. Yetnikoff, though he won’t confirm the $28-million figure, admits the contract was costly. “It was not an Orchard Street arrangement; it was an expensive deal,” he says, but he defends it on business grounds. “If you take the average sales of the Stones’ last four albums and they continue to meet those averages, this deal will turn out to be extremely profitable,” says Yetnikoff. CBS gets worldwide rights not only to the Stones’ next four albums but also to the catalogue of many previous hit releases by the group. In addition, CBS will be able to sell the group’s albums through its huge record club.

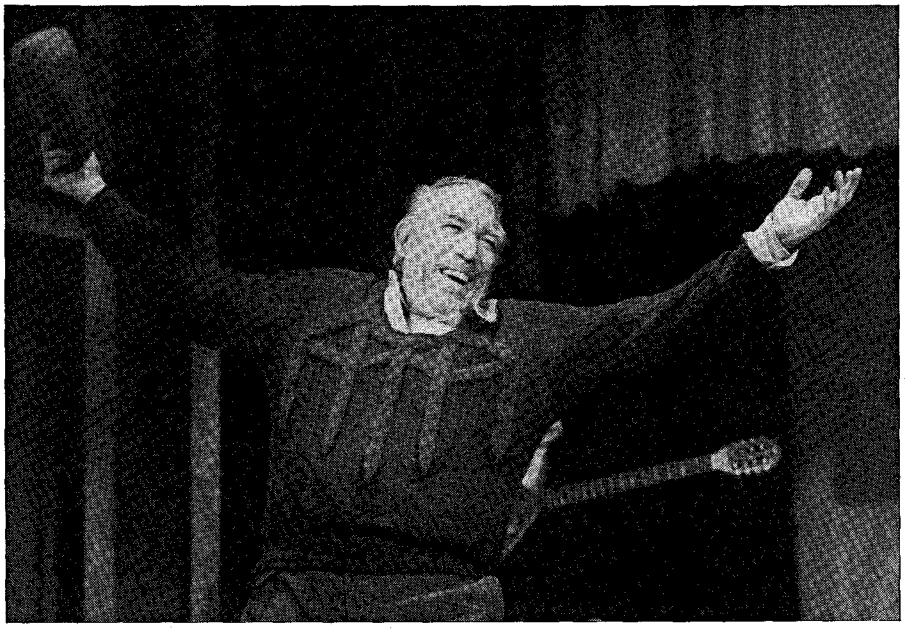
Yetnikoff admits he is angling for more big acts. Other companies are also trying to lure name artists to their labels with lucrative contracts. A major reason MCA hired Azoff was a belief he could bring in big-selling artists to improve the label’s sales.

The record industry’s newfound prosperity could turn out to be short-lived if the companies return to their free-spending ways. The cost of music videos keeps escalating, and it is possible that the public’s fascination with this new form could wane as a result of oversaturation. But another collapse soon is unlikely. The companies are generally being run in a more businesslike way, and cycles in the music industry tend to last for a number of years. For now, the record companies have stopped singing the blues and are once again hearing their favorite tune—the jingle-jangle of the cash registers. ■

Theater/John Simon

WAS THIS EXCAVATION NECESSARY?

"...Quinn has vitality and virility, and Kedrova makes you believe her golden-hearted whore. That's the good news..."



Zorba, twenty years later: *Repeating his movie role, Quinn is still winning.*

IF THE PRODUCERS OF THE WRETCHED musical **Zorba** had the gall to revive it in a form that, despite minor changes, is even *plus la même chose,* I feel entitled to recycle my 1968 review of the original production here. I called it "a pretentious, hollow bore" then, and the years, which are sterner judges than all producers and most critics, have little tolerance for tedium. I doubt whether even the novel, by the much overrated Nikos Kazantzakis, would still hold up; I am not sure that the movie version, directed by Michael Cacoyannis (once similarly overrated—including, alas, by me), would do much more than creak stereophonically. Yet the film, as I wrote in '68, "is to this musical-comedy *Zorba* as Mount Olympus is to Murray Hill." The one thing that, in 1983, keeps one from dozing off at this supersnoozer is the indignation so much of it elicits.

Let us, though, start with the assets, such as they are. There is the Zorba of Anthony Quinn. He has turned older and gray since the movie, but his vitality, virility, and commanding presence are unimpaired. Resisting the invitations to ham it up, he delivers as much dignity as the part can bear. Yet there is a certain queasiness about a Zorba who, having reached the age of a venerable patriarch, is still footloose, slippery, and dependent on the kindness of strangers. Real trouble, however, comes only when Quinn undertakes to sing. Other nonsinging actors in musicals have ranged from blaring note-manglers to whispering baritones, but Quinn goes them one worse with a non-Schoenbergian *sprechstimme,* a strangulated croak remotely related to the musical notation, while the subdued orchestra, terrified of—never mind drowning—sprinkling him out, follows at a respectful, browbeaten distance. Still, the man is winning.

So, too, is Lila Kedrova, repeating her movie role as Mme Hortense. She has the happy ability to do obvious things with a special twist, to put on the shopworn role of an old but childlike cocotte a personal imprint that almost makes you believe the hoary fable of the golden-hearted whore. Miss Kedrova has a way of batting not just her eyelashes but also her entire face, of not merely conveying but actually becoming her need, anxiety, or hope. And *her* singing does bear a recognizable though distant resemblance to the genuine article. As Niko, the young man who gets educated in the ways of Greece, love, and the world, Robert Westenberg struggles manfully with a role whose passivity and pallidity are, if not death-, certainly life-defying.

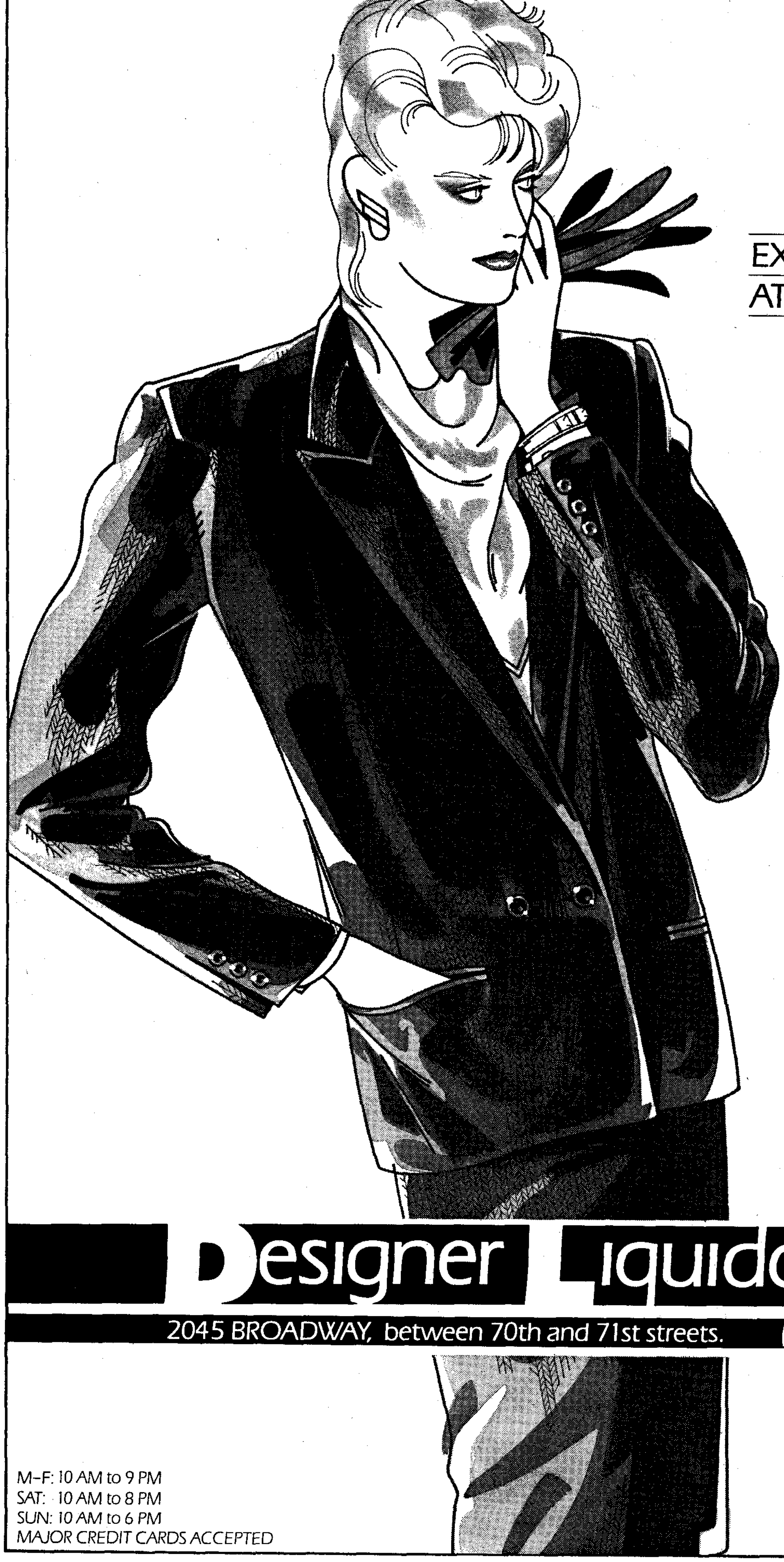
Here ends the good news. As I wrote in '68, "The story, somewhat naïve even in the original version and at times uncouth ... can best be housed in the ample edifice of the novel. In Joseph Stein's libretto, disaster follows heartbreak with the speeded-up motion of Keystone comedy, and drama hurtles into hokum." Even worse are the feeble attempts at comic relief, mostly anecdotes from his past that Zorba keeps inflicting on Niko, who insists that he doesn't want to hear them, a protest in which, after a while, one would expect the audience to join in in a standing objurgation. As for the score, it is one of the rare ones by reputable authors (lyrics by Fred Ebb, music by John Kander) that (a) cannot produce a lyric that isn't cutesy, laughable, or grandiosely platitudinous, (b) cannot offer a single song that sounds original and good in its entirety, and (c) cannot get beyond what I called back in '68 "strictly Broadway bouzouki, which is to say vaguely Hellenic sounds souped up to show-biz hysteria, as when Greek meets shriek." Commenting on its derivativeness, I went on to remark: "I am not suggesting plagiarism; only that, like the Olympic torch, musical commonplaces go from hand to hand."

Graciela Daniele's choreography is a major fiasco, containing every known dance cliché, and then some. Most bizarre and inappropriate is a dance in which Greek miners dance with poles, and in which the poles considerably outdance the dancers. The talented David Chapman has designed scenery that partly imitates Boris Aronson's for the original production (itself not very good) and partly adds elements that are more decorative than functional, and not prettily decorative at that, while also constricting the dancing. Much worse, however, are Hal George's costumes, many of which seem to be sewn together from disused showroom swatches by a blind seamstress. Marc B. Weiss's lighting acts as if, quite understandably, it would prefer to be elsewhere.

Now for worse news yet. The supporting cast is uniformly undesirable, starting with that one-person Greek chorus that butts in to belt out whatever the authors couldn't dramatize or get the principals to sing. Debbie Shapiro

Photograph by Martha Swope.

JON ANTHONY RODRIGUEZ



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enacts this part, called coyly The Woman—the one thing Miss Shapiro does her, on the whole quite successful, best not to be. She is instead some kind of ample windup automaton for making totally factitious faces and issuing obstreperously inhuman sounds, and reducing the show by her ubiquitous and largely irrelevant presence to something that gives new and deeper meaning to rock bottom. As the romantic interest, likewise coyly labeled The Widow, Taro Meyer sings tolerably, but looks unconvincing and acts even more so. As a retarded youth, unaccountably called Mimiko and not The Half-wit, Aurelio Padron makes a painful role unbearable. And as a café whore, Karen Giombetti delivers her two lines as if giving the first lesson to neophyte lip-readers.

That leaves the staging by Michael Cacoyannis, richly deserving last place. If ever a musical was directed without energy, invention, idiomaticness, this is it. My own favorite moment is the concluding embrace between Zorba and Niko, the only moment of true feeling (I am tempted to use the title of another Kazantzakis work, "Greek passion") in the entire show, while, as a kind of visual antiphon, two sailors looking a bit overripe for a Jean Genet novel, sit immobile on an upper level as the smoke from their cigarettes suggests a burnt offering to the nether gods. For artifice without art, this tableau has few equals.

But, then, what can we expect from a show wherein Zorba is made to sing things like "I feel nothing,/ I hope for nothing,/ I am free"—challenging us to feel free to match his spiritual paralysis; and, again, "I am free,/ There's one Zorba,/ But that Zorba I must be"—defying us to recall a sample of worse doggerel, if it isn't, in fact, doggy-do. One particularly appropriate image recurs with slight variations; thus "The future's a pig's behind" and "Hope is a woman's behind." Since only the baboon's remains unclaimed, I hereby bestow it on *Zorba* as a whole.

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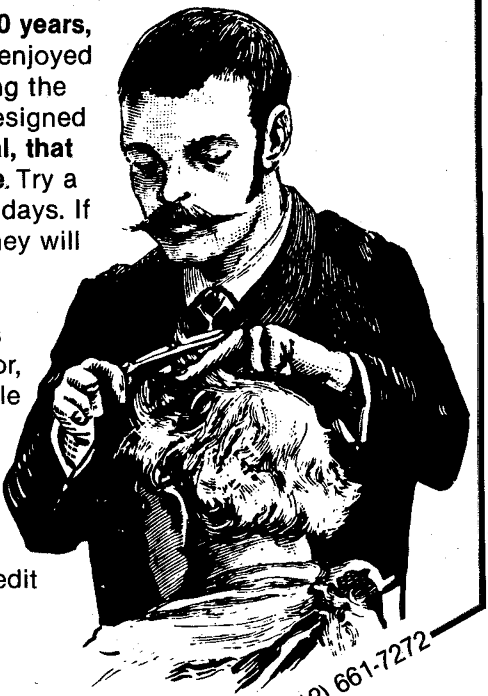

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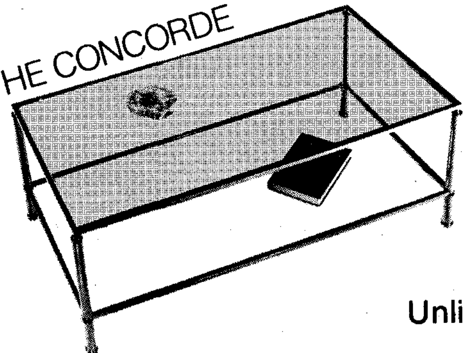

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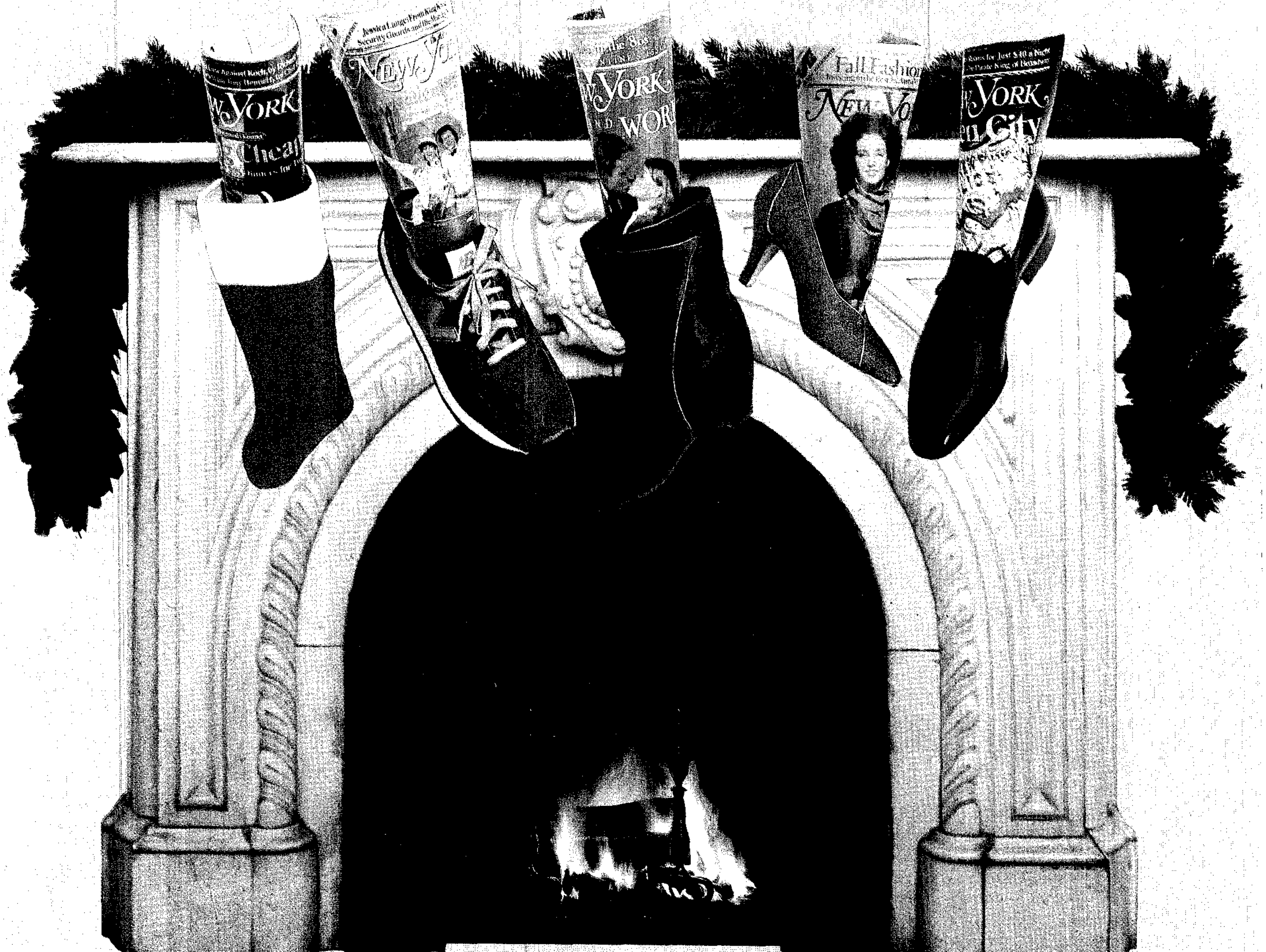

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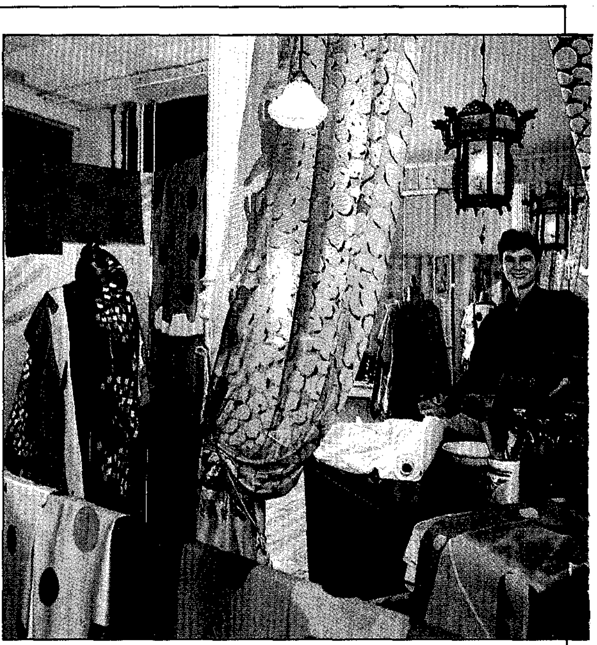
The Silky Way



"One of the difficult things about opening my new shop," says Julia Hill, "was naming it. If I had opened it in France, I probably would have called it an atelier. A few years back I would have called it a studio. But since this is New York, 1983, calling it the Art and Textile Lab seemed right." And a lab it is! Here Julia invents new techniques for painting on silk and creates recipes for dyes in a dazzling range of colors. Her experimentation is grounded in training as an industrial-textile designer in her native Germany, training as an illustrator and as an apprentice in the fabric printshop at Liberty of London. Her paintings on silk reflect this diversity: sizzling bursts of color, playful animal patterns, a watercolor suggestiveness. Julia's fabrics ($60 to $130 a yard) and her fashion pieces—scarves ($80 to $150), jackets and dresses ($600 to $800)—are timeless.

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A Tyke to Remember

Pumpkin shells, allegedly, are the perfect place to keep a fractious wife. But how much more amusing as a wrap for a fair-haired child. These plump pumpkin and tomato trick-or-treaters are sure to snare mounds of goodies. And although we know that Halloween dress-up should be spooky, we couldn't resist this kittenish kiddie or the dinosaur complete with gloves and spats. These jelly-apple balloons promise fun without the ache and will be around weeks after Halloween.

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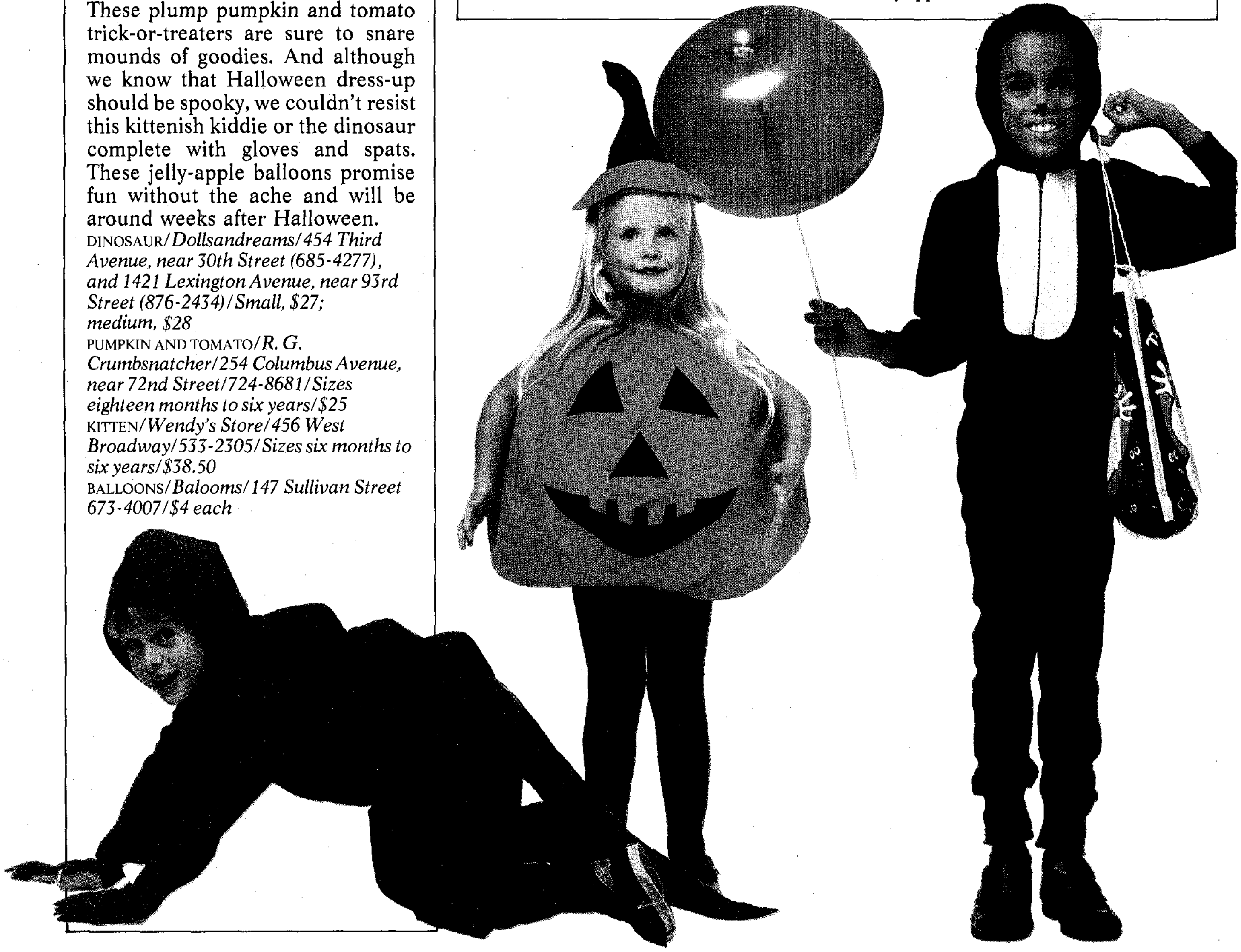

Photographs: top, Ted Hardin; bottom, Aaron Rezny (models: Craig Duffield, Stephanie Armstrong, Daniel Wooten, and Leighann Grull, of Funnyface/Brats).

Cooks in Print

You told yourself "no more cookbooks," then along comes Nach Waxman's new bookstore, Kitchen Arts & Letters, with 2,000 in-print titles, and you're hooked again. So surrender, browse, and buy. You'll see shelves of the favorites: Julia, Craig, Irma, Michael Field, Elizabeth David, and both the Olneys. Cookbooks from everywhere: the old South, Poland today, the Yukon, Spain. And a shelf each on chili cookery, hot foods, food arranging. And literary cookbooks to feed the mind: histories, essays, stuff on old kitchen gadgets. But remember, this is the place for kitchen arts, and you shouldn't miss the vintage advertising graphics! Nostalgic cocoa cards with beautiful babies dressed in lace, fruit-crate labels with beautiful girls dressed in less ($12 to $25, unframed). And there is original cookbook art, too—the gentle watercolor jacket paintings and pen-and-ink drawings from the recent cookbooks of James Beard ($60 to $850, signed or initialed). And, just for the fun of it, *The Lord Peter Wimsey Cookbook,* revealing what Bunter served on the eve of several murders. **—Barbara Costikyan**

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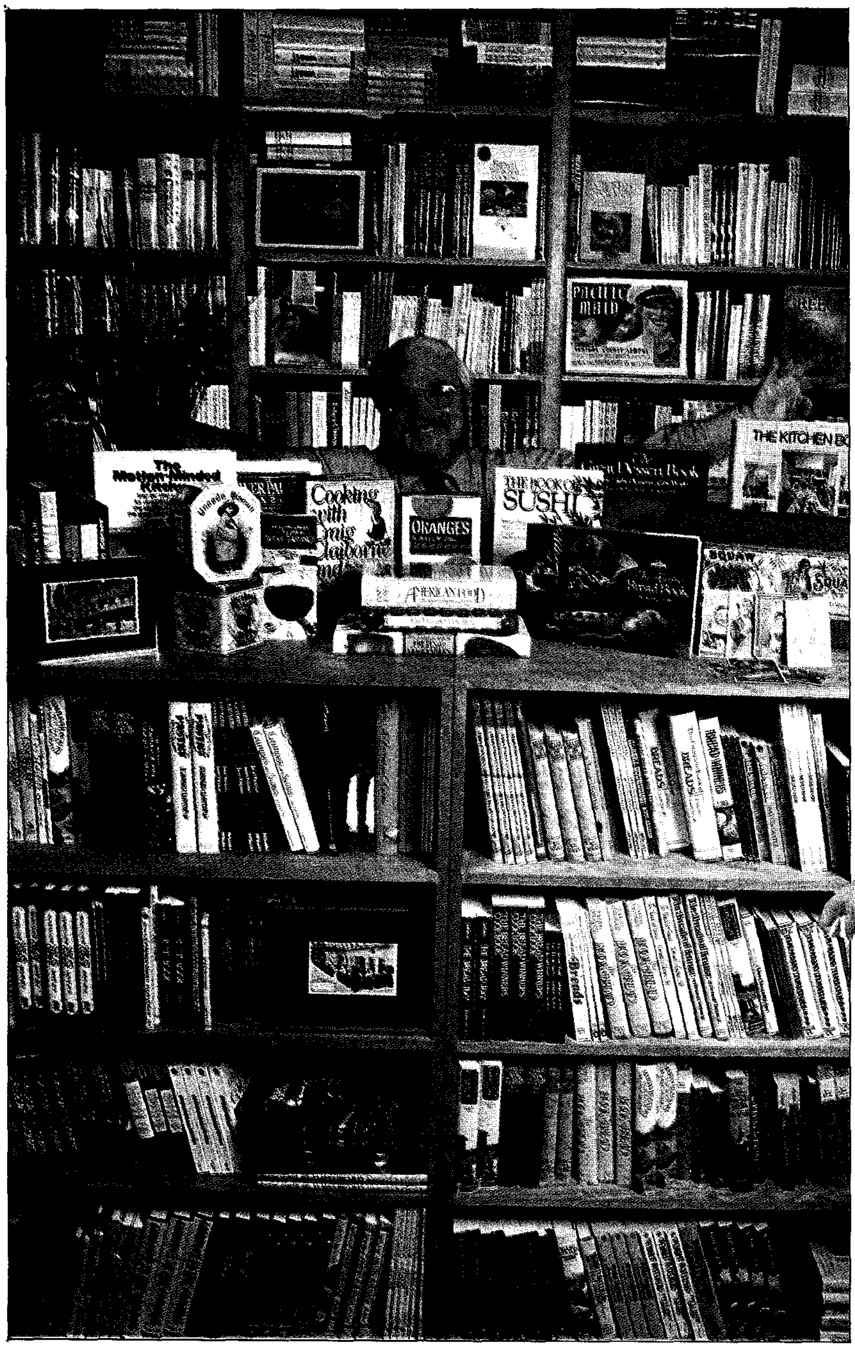

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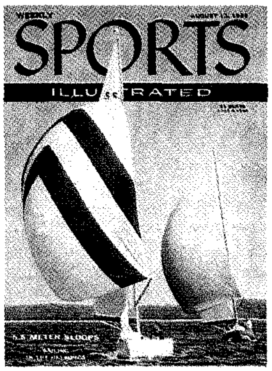
Photograph, left: Daniel Quat.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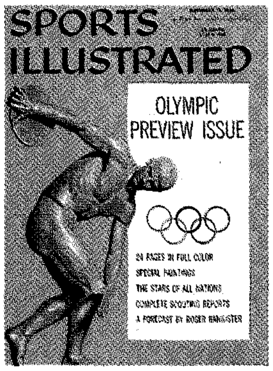
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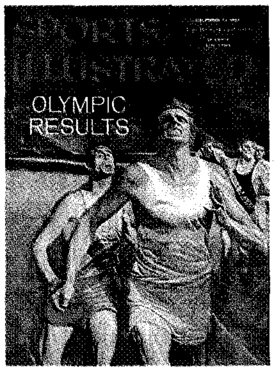
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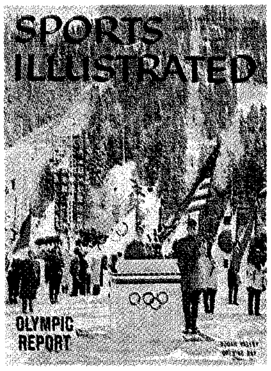
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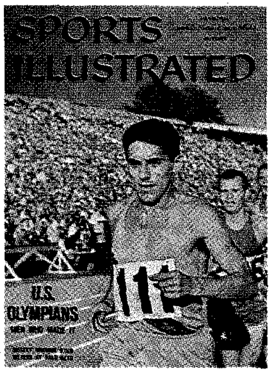
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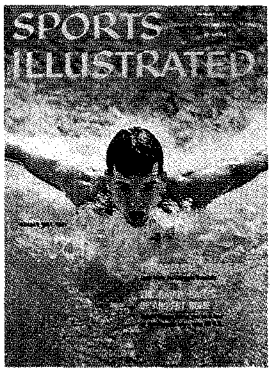
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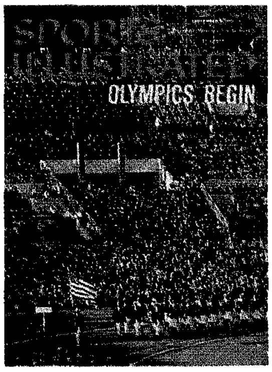
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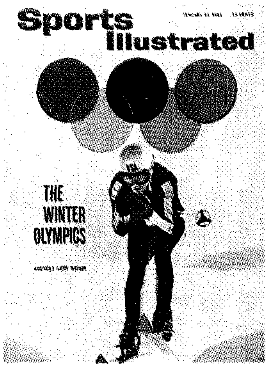
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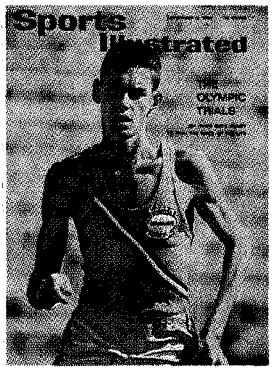
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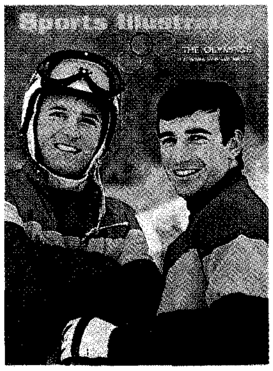
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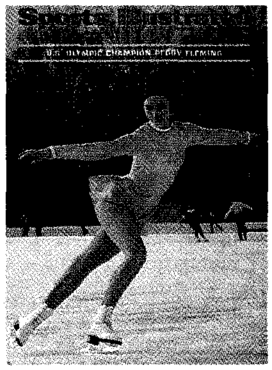
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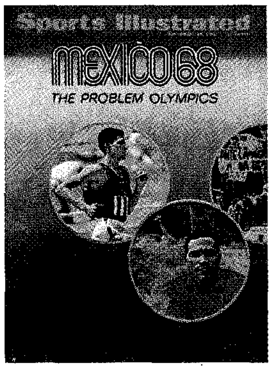
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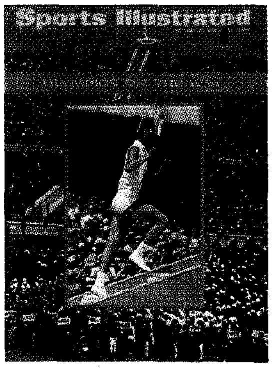
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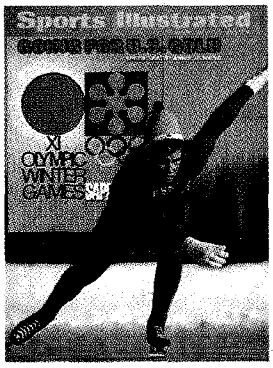
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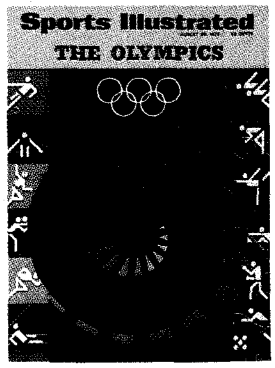
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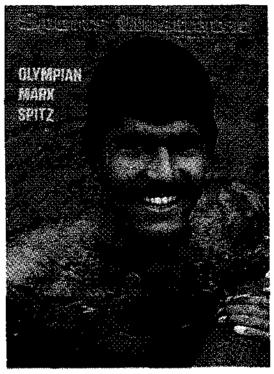
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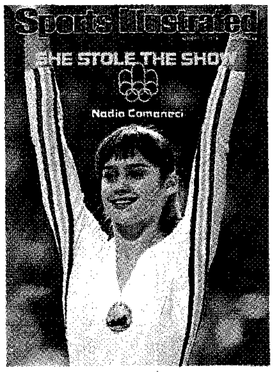
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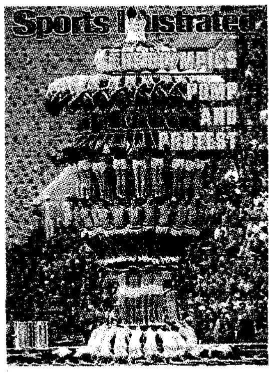
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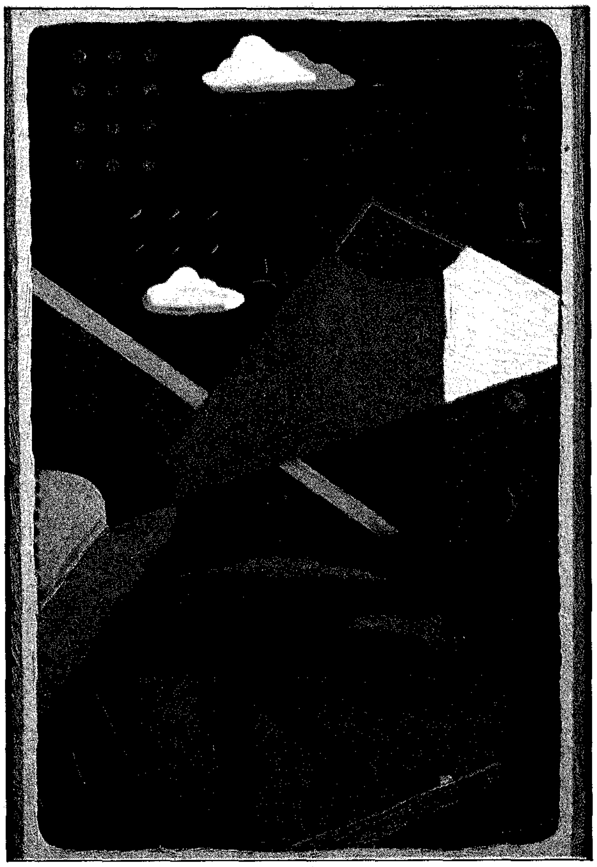
In addition to our on-going coverage of the Olympics, Sports Illustrated will publish in June 1984, a 400-page Special 1984 Olympic Preview issue.

Art/Kay Larson

THE OTHER DAVID SMITH

"...His paintings show a true American's appetites: He tried everything, good or bad, promising or merely kitschy..."



Agile form: *Smith's* Untitled, *from 1930.*

TO SOME OF US ICONOCLASTS, THE paintings of **David Smith** were ripe for revival. Smith was this country's first great modernist sculptor, and the nonsculptural portions of his rich and prolific career have had to bear the burden of comparison. Since the 1930s, Smith's synthesis of Cubism, Surrealism, and an American industrial vernacular has acquired all the force of a moral revolution. His sculptures were proof that American artists were worthy of the modernist torch thrown across the Atlantic by the hard-pressed artists of the School of Paris. But to give shape to the legend, the rest of his career has had to be passed quickly by, or else dutifully stretched and pounded into place.

To my mind, however, the whole picture is more interesting than the legend, even if (or because) the whole shows more flaws. I suspect Smith himself would have agreed: He insisted that no part of his sizable *oeuvre* meant more to him than any other. Several recent exhibitions have tried to offer a more comprehensive account of Smith's achievements. One, in Edmonton, Canada, covered "the formative years," and another, at the Hirshhorn, in Washington, brought together his paintings, prints, jewelry, ceramics, and photographs, side by side with sculptures shown at the National Gallery. Only the paintings have made it to New York, but there are 22 of them, a number large enough to offer some consolation for the absence of the rest. (They are at the Washburn Gallery, uptown and downtown, on loan from the artist's daughters, Candida and Rebecca Smith.)

Smith had a true American's appetites: He tried everything, good or bad, promising or merely kitschy. He could quickly get "inside" a style, absorb it, and bend it his way. He believed that artists should refuse to be ruled by what others have done. But as a painting student at the Art Students League in the late twenties, his discussions with other artists always focused on Cubism.

That tangle of influences and resistances is American to its roots. Its effects show up in the paintings from the early thirties, which include quixotic abstract "maps" of the Virgin Islands that demonstrate Smith's response to the distant and fragmentary music of European Constructivism. After he traveled to Europe in 1935, the appetites became more specific. There are hybridized Surrealist epics that range from ugly to lyrical, and Picasso-dominated figures that show how his sculptor's instincts put him in an ideal position to handle the convoluted spaces of Cubism.

You can muster all the art-historical arguments, but you can also forget them and just enjoy Smith's idiosyncratic agility with color and form. His untitled "neo-Constructivist landscape," for instance, dates from 1930, when his feelings about Europe were mostly fantasy. In a way it's purer than the more consciously Cubist later works, when the artist felt obliged to pay closer attention to imported ideas. Here, his fresh intuitions have produced an abstract skyscape of puffy clouds, a red sun, a moon, constellations, what appear to be shooting stars, and electric-power lines—all held together by a feeling of cosmic buoyancy he would re-create two decades later in such elegiac sculptures as *Star Cage* and *Timeless Clock*. In this fine little oil are hints of European obsessions—diagonal Constructivist composition, flattened Cubist space. But mingling with them is a very American theme—awe at the transcendent workings of the heavens.

Smith understood Cubist form in terms of feeling. Most of his peers took a more conceptual path—compare Stuart Davis's paintings of the 1930s, for instance, which tend to approach Cubism as more of an analytic and two-dimensional exercise. Smith didn't need to be as cautious about Cubism, because his intuitions were quick enough and perceptive enough to keep him from being swamped. His sculpture is even less swamped than the paintings, and is thus a bit stronger and more singular. But the paintings are just as rich in insights and contradictions, and by now they are also fresher and easier to approach. (42 East 57th Street and 113 Greene Street; through October 29.)

WHAT WENT WRONG WITH **"The Photographer / Far From the Truth,"** the intermedia epic that recently had its U.S. premiere at the Brooklyn Academy of Music? My colleagues Tobi Tobias and Peter G. Davis have already dealt with David Gordon's dance work and Philip Glass's music, but I have an additional word to say about the visual production.

Like *Einstein on the Beach* and a scant handful of other recent precedents, *The Photographer* meant to extend a visual idea—in this case, the stop-time photographs of Eadweard Muybridge—into a stage production that would become the visual idea's real-time equivalent, complete with mythic overtones. The mythic aspects of Muybridge's life are clear

Photograph by Geoffrey Clements.

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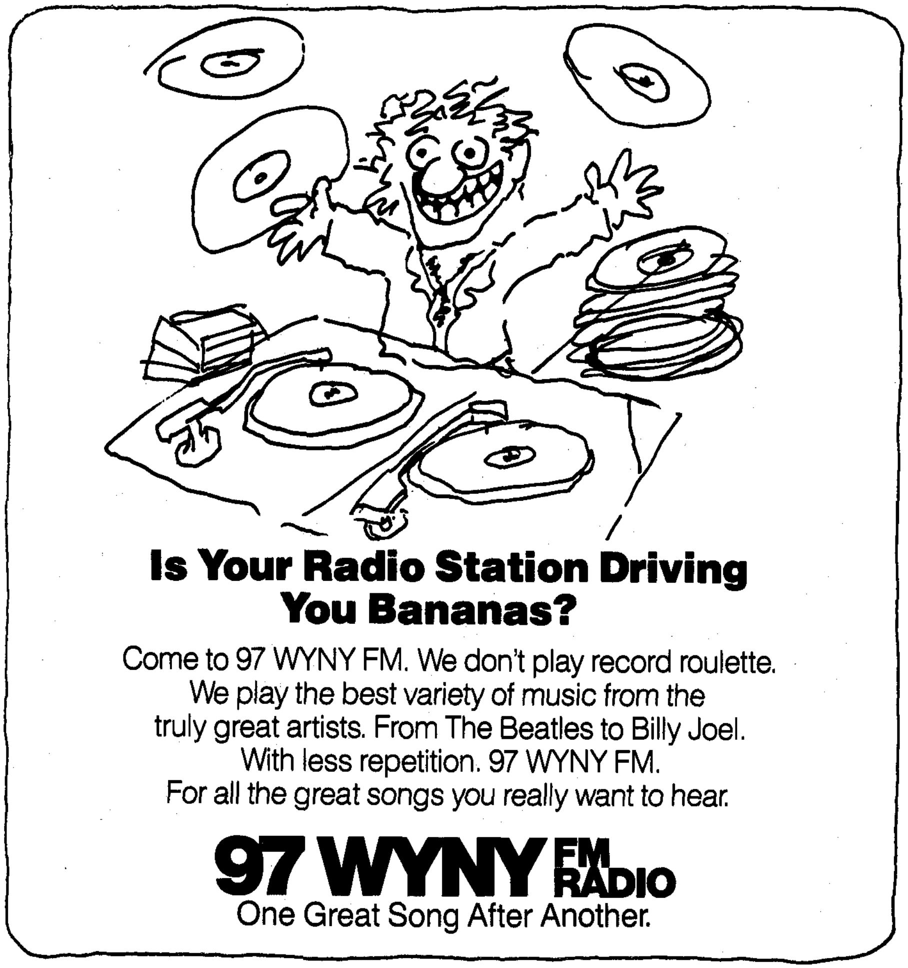
enough: His photographs structured time and motion, removing them from the subjective human realm and giving modern minimalism its conceptual groundwork. But Muybridge was also a nineteenth-century man, riddled by passions strong enough to force him to murder his wife's lover. Those are contradictions that every human being in a technological age ought to instantly recognize.

But *The Photographer*'s co-creators seemed desperately eager to abandon those visual and structural possibilities. As a result, the production looked like an arranged marriage between reluctant contributors: Robert Coe, who assembled the melodramatic and theatrically conventional first section about Muybridge's trial; stage designer Santo Loquasto, whose flashes of enthusiasm added a spark to the second section, in which Muybridge's photographs were projected onto a scrim; Gordon, who designed the dances for the third section; Glass; and director JoAnne Akalaitis.

Without a presiding genius, everything reverted to parody. Coe's melodrama looked silly, and, anyway, you can't mix conventional theater and real-time performance art—the narrative illusions of the one completely undermine the anti-illusionist intentions of the other. Loquasto's sets were frequently lovely—curtains flew up or fluttered to the ground; a chorus entered with lighted candles; a table and chairs began to glow; and midway through, the layers of scrim turned a luminous blue in a space as visually flat as David Smith's constructivist painting. But unless the visual effects have *metaphoric* power, they remain nothing more than tricks.

The more everything fell apart, the more conventionally theatrical the evening seemed. Eyewitnesses to the first (and very different) production in Amsterdam last year inform me that *The Photographer*'s earlier incarnation was much closer to epic performance art, not theater. Akalaitis, the director in Brooklyn, is a founding member of the Mabou Mines theater troupe, and her bias toward theater no doubt diverted the production's direction. The moral is that you can't mix traditions. The first multimedia events at the beginning of this century were conceived by artists, because only artists saw the radically altered nature of technological space and time, and were ready to abandon the conventions of humanist theater in order to create an analogue of the new space-time in performance. I'm not saying that artists are the only ones who should design real-time performances. But judging from the epics of Laurie Anderson and Robert Wilson, I might still be tempted to insist that artists do it best. ■



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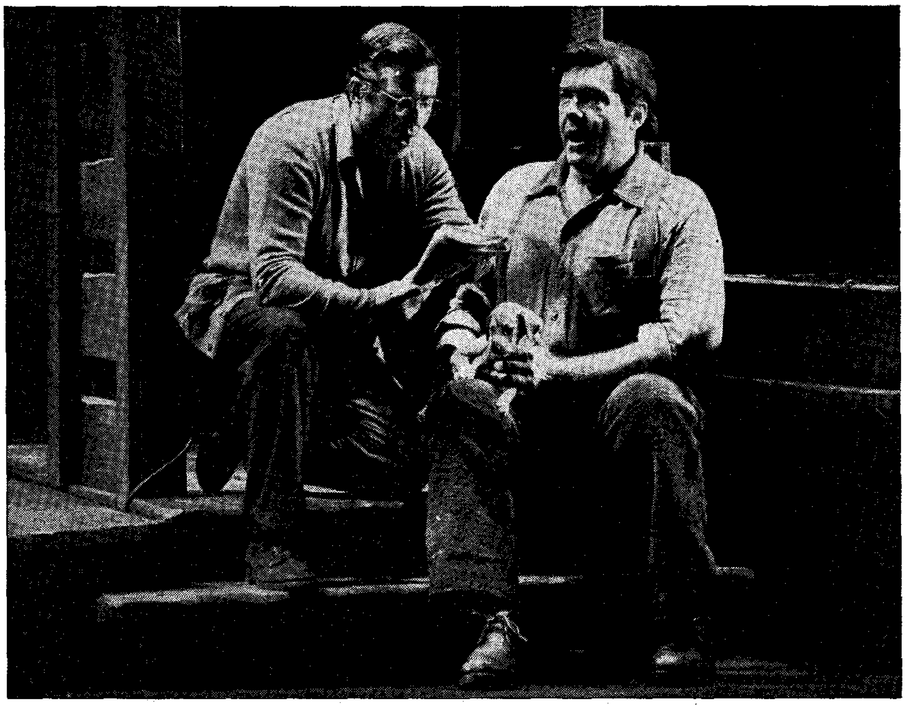
OPERATIC OUTSIDERS

"...*Of Mice and Men* and *Peter Grimes*—each is about destruction of dreams; but one is drivel, one fresher than ever..."

THE CITY OPERA RARELY TAKES CHANCES on new American works these days, but the decision to bring Carlisle Floyd's **Of Mice and Men** to the State Theater must have looked like a reasonably safe bet. Since its premiere in Seattle over thirteen years ago, this musical version of John Steinbeck's 1937 novel has had numerous productions on the regional circuit, and audiences out there have indicated at least mild approval. The opera's modest success has even suggested the possibility that Floyd might not be a one-work man after all, a composer who got lucky early (with *Susannah,* in 1956) and spent the rest of his life producing one dreary failure after another.

Although *Of Mice and Men* may make a slightly stronger impression than other Floyd efforts, such as *The Passion of Jonathan Wade, Wuthering Heights, Bilby's Doll,* or *Willie Stark,* the piece still sounds like small change to me. But then, I never cared much for *Susannah* either. Like that surefire melodrama, *Of Mice and Men* aims directly at the viscera and hits hard—not one, mind you, but two cuddly dogs are willfully destroyed before the opera ends. Beyond that, the composer has resourcefully distilled the essence of Steinbeck's grim tale of migrant ranch life into a compact, swift-moving libretto that allows ample opportunities for lyrical expansion. If nothing else, Floyd knows how to pace a musical drama, and he manipulates tried-and-true operatic formulas with considerable skill.

Canceling out that bonus is the threadbare, anonymous music, which adds nothing of significance to the story. *Of Mice and Men* makes the right gestures, but they all sound like mechanical variations on a fatigued theme. At least *Susannah,* a piece of far less technical sophistication, has a few pleasant tunes and a wide-eyed innocence to help disguise a crude hunk of junk. Turned loose on Steinbeck's world, though, Floyd's tiny compositional talent only succeeds in reducing the characters to one-dimensional clichés. George dreams about a farm of his own, the dim-witted Lennie yearns for something soft to stroke, Curley bullies the ranch help, his neglected wife pouts peevishly, and who cares? No one has anything interesting to sing, leaving us with the bare bones of a contrived plot peopled by cardboard cutouts who never stir up much sympathy, even at the end when George shoots Lennie rather than deliver his pal over to a lynching party. "Movie music" used to be the derogatory term for such nondescript doodling, but that insults the inspired *Of Mice and Men* score that Aaron Copland wrote for the 1940 film.



Steinbeck's losers: *Cooper as George, Moulson as Lennie, at the City Opera.*

The City Opera did what it could to keep this leaky craft afloat, but only Robert McFarland as Slim, the foreman, rose above it all to sing and act with genuine distinction. Robert Moulson's hulking frame automatically gives him the right physical presence for Lennie—he created the role and has virtually lived off it ever since—although the visual impact was contradicted by a voice that could rarely manage more than a squeezed, squeaky whine. Lawrence Cooper (George), William Livingston (Curley), and Carol Gutknecht (Curley's Wife) went through the motions without believing in them for a moment, while Christopher Keene maintained efficient order in the pit. Why Frank Corsaro wasted his time staging this ephemeral drivel escapes me; the City Opera should put his gifts to better use.

ON THE SAME EVENING THAT THE CITY Opera unveiled *Of Mice and Men,* the Metropolitan revived Benjamin Britten's **Peter Grimes,** and seeing these two works back to back (I caught the Met's second performance of *Grimes*) made Floyd's feeble brew seem even thinner. Both operas treat the identical theme—oppressed outsiders whose dreams of a better life are destroyed by a hostile society—and, by working with such conservative musical idioms and time-tested operatic conventions, neither composer breaks new paths. The crucial difference lies in Britten's superior creative imagination, his brilliant technical craft, and his ability to expose the darker side of human nature with such compassionate understanding. After almost 40 years, *Peter Grimes* sounds fresher and more relevant than ever.

Jon Vickers has become so thoroughly identified with the title role that it would be difficult to imagine a performance without him—a remarkable achievement, considering how carefully Britten tailored the music to suit the individual

Photograph by Carol Rosegg/Martha Swope Associates.

"...Mehta effectively projected the raw vehemence of Varèse's music, which can still grate on tender ears..."

vocal personality of the first Grimes, Peter Pears. Actually Vickers never sang the part as elegantly as Pears, and now the effort to negotiate the notes is even harder to disguise. Still, the haunting timbre of Vickers's tenor, his complete immersion in this tortured figure's tragic predicament, and the almost animal intensity of his portrayal make the occasional vocal mannerisms and compromises seem like minor blemishes.

Most productions of *Peter Grimes* cheat on Ellen Orford, palming the part off on a lesser talent. Elisabeth Söderström is anything but that, and for once Ellen had the quiet strength and warmth of character that she must have if her doomed relationship with Grimes is to make sense. Söderström's silvery soprano and patrician musical instincts were also put to the best possible uses—a great singer is back at the Met, and high time too. All the townspeople were in reliable hands, while Bodo Igesz's sensitive staging caught the claustrophobic atmosphere of a small-town community intent on prying into everyone's business. John Pritchard conducted, neglecting some of the score's finer details but never slackening the dramatic pace.

PERHAPS EDWARD DOWNES WAS TRYING to soften the blow when he wrote in the New York Philharmonic's program notes that **Edgard Varèse's** *Arcana* must seem positively tame today, compared to how this violent eruption of orchestral dissonance terrorized audiences over 50 years ago. Even so, there were audible gasps of pain during Zubin Mehta's recent Philharmonic performance in a concert honoring the composer's hundredth birthday, proving that Varèse's music has lost none of its power to grate on tender ears.

It may take many more years before Varèse's standing in twentieth-century music can be fairly assessed. No doubt he will always remain a lonely, isolated figure who dreamed of creating sounds that extend human perceptions to the outer limits. "Another star, imagination, which begets a new star and a new heaven," reads the inscription on the title page of *Arcana,* a quotation from Paracelsus that sums up the composer's aesthetic quest. This powerful music gives the impression of being rudely torn from granite by gigantic hands and then hurled into space, where it revolves according to mysterious laws that most listeners still find difficult to comprehend.

In the 1920s, Varèse was a fierce prophet, although few composers who followed his example—which led directly to the development of electronic music—possessed his ability to turn startling new sonorities into poetry. Music today has already gone off in other directions, but I suspect that Varèse's small body of work will always be heard on special occasions to remind us of an early twentieth-century pioneer of extraordinary vision and creative force. Despite some accidents along the way and a slightly fuzzy edge, Mehta's performance effectively projected the music's raw vehemence if little of its eloquence. *Ionisation* preceded *Arcana* and sounded better. Varèse's ingenious study for 37 percussion instruments was a bold experiment in 1933 that may also "seem tame" today, but not more so than any other standard work of genius in the Philharmonic's repertoire. ▬

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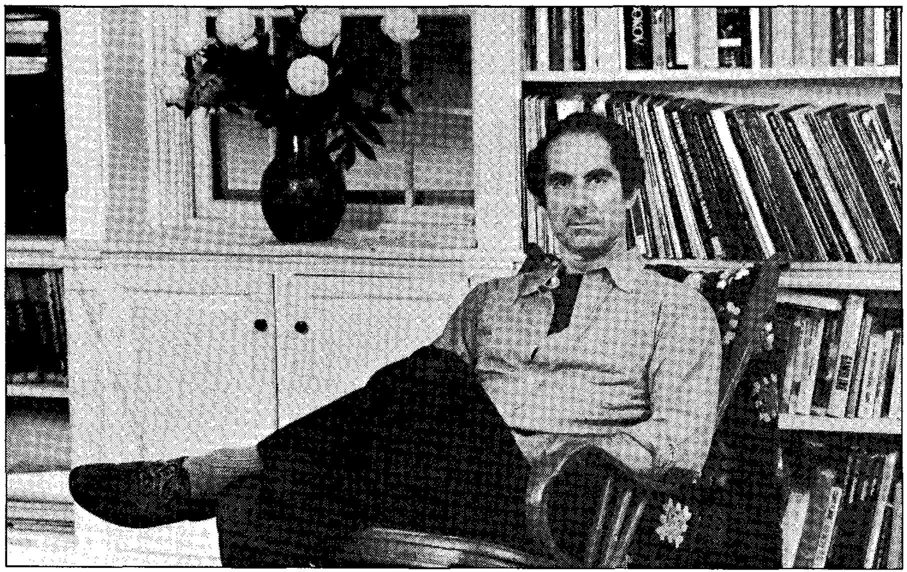
THE DOCTOR IS SICK

"...*The Anatomy Lesson* is a novel for critics, not readers; it tries to outsmart us rather than enlighten or amuse..."



Roth: *A new perspective on sex, an old quarrel with a critic.*

The Anatomy Lesson, *by Philip Roth. Farrar, Straus and Giroux; 291 pages; $14.95.*

MODERN ART HAS GOTTEN SO SOLIPsistic, George Orwell once said, that the typical novel is about a novelist writing a novel. Things have gotten worse. *The Anatomy Lesson* is about a novelist who *can't* write a novel. Nathan Zuckerman, whom we have met in earlier Philip Roth books (*My Life as a Man, The Ghost Writer, Zuckerman Unbound*), has become immobilized since the success of his wild and crazy sex novel four years before—and not just by anomie, writer's block, or the sulks. Physical pain has reduced him to the point where he has "come to conduct most of the business of his waking life" on a soft red playmat on the floor of his study. Funny business, most of it is: Four dream dates attend him, playmates as two-dimensional as Hefner's, who drop into his world and make pinpoint landings ("They told him their troubles and took off their clothes and lowered their orifices for Zuckerman to fill").

Three types of girlfriends keep turning up in Roth's recent fiction—the nympho, the psycho, the nurse. As befits a playmat-ridden man, Zuckerman has two of the last—Jenny, a cute little squirrel from the woods of upstate New York who paints landscapes and chats with him about Greek myths and vegetables, and Diana, the poor little rich puppy who follows him home from Finch College to ask for advice about her sex problems, then turns into the perfect secretary-confidante. There's also Jaga, the terribly intense Polish refugee who sounds as if she escaped from a Natalie Wood movie ("I will let you do anything you want to me, but I will not fall in love"). For comic relief, we have Gloria Galanter, the voracious wife of Zuckerman's accountant; she breast-feeds him with caviar and stuffed peppers, and lovingly spreads out the contents of her ditty bag: crotchless panties, braided velvet rope, Gucci blindfold ("A child is sick, you bring toys").

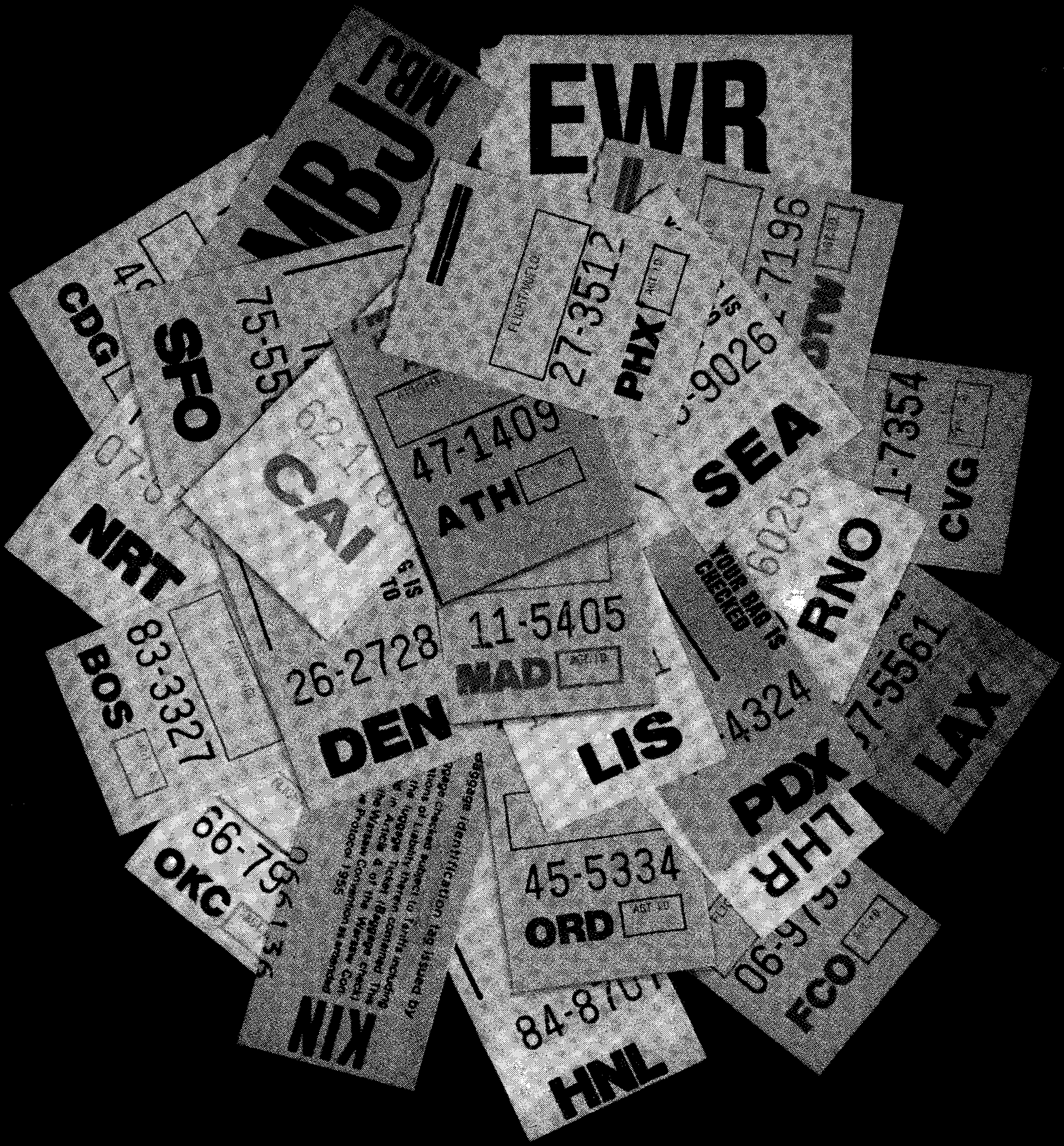
Diana picks up Zuckerman because he's a famous author (since his best-selling *Carnovsky,* it seems, he can't even go to the mailbox in peace), but thereafter he could be any housebound friend. One of the strangest things about *The Anatomy Lesson* is its failure to deal with its subject: the effects of fame. Presumably, the four caricatures succor Zuckerman for the kick of playing with a celebrity—there's nothing else to explain why they would stay with this abstracted, gloomy, charmless man. But Roth never exploits any of the comedy inherent in the contrast between the way a woman sees a man and the way he really is—a contrast enlarged and obscured when his fame is interposed between the two. None of his odalisques makes demands on him, or even objects to the other three. And Zuckerman is never saddled with any blame: The sluttish Gloria is cuckolding her husband with another man as well; the wretched Jaga throws herself at him; and Diana, though half his age, is no vulnerable schoolgirl—she has had a ten-year sex life that rivals his fiction ("After an hour he felt as if Temple Drake had hitched up from Memphis to talk about Popeye with Nathaniel Hawthorne").

Zuckerman finally escapes this harem when he decides to go to medical school and become—wait for it—an obstetrician. He doesn't realize until he gets the catalogue that obstetrics also involves gynecology, but, he thinks, it will "bestow a new perspective on an old obsession." And healing "infected reproductive organs" sounds cheerier than sex with Jaga; that makes him feel "like a convict digging a tunnel with a spoon."

Why is Roth so protective of Zuckerman? I know it's fiercely unimaginative of me, but I can't help wondering if it has something to do with his identification with his character. In a recent interview, Roth said that he tells people who believe incidents in his books really happened, "Don't you see that what separates me from you is I can make things up?" But for the past ten years, Roth has been writing about the same character—the author Peter Tarnopol in *My Life as a Man* originated Zuckerman, whose story parallels his own, and though "the professor of desire" has another name, identical twins must have been separated at birth. This character always has possessive, earnest, adoring parents whom he loves. He also has a reverence for art and, at the same time, an urge to roam the monument-filled halls of the oppressive museum of Western literature with a machine gun and dance in the ruins. And, of course, he has extravagant and aggressive sexual impulses. These traits come together when Tarnopol smears his semen on the books in the university library, or when Zuckerman, in one of *The Anatomy Lesson*'s more leaden ironies, uses as a sex aid the thesaurus his father gave him as a graduation present.

How much any of this applies to

Photograph © 1983 by Thomas Victor.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Philip Roth is the province of those who know him better than I (not at all). But we do know that Roth, like Zuckerman, grew up in Newark, went to the University of Chicago, was an English professor, and wrote short stories and a best-selling sex novel that caused him to be denounced by illiterates and respectable critics alike as an enemy of the Jews. So if Roth levitates above us because of his ability to make things up, how come he hasn't made up characters a little less like Philip Roth, or a bit less like one another? (Ah, well, he didn't say he could make up *people*.) Roth even gives Zuckerman his own quarrel with Irving Howe (called Milton Appel here), one that began more than a decade ago, after Roth published *Portnoy's Complaint*. The *Commentary* crowd, as well as the more liberal Howe, gave Roth a pasting from which he seems to have never recovered. Even though he devoted a book of essays to pleading, arguing, and sweetly reasoning with his critics, Roth still is more eager to show off his scars than any public figure since L.B.J. And so once again we get Roth's frustration with the stuffy literary elders who didn't understand that *Portnoy* was in the great tradition of books that smashed deadly bourgeois traditions.

At the time, I believed that Roth was right and his detractors a lot of maiden aunts flailing at a spider in their underwear; now I'm not so sure. Roth's later books have done a lot of flailing, too, and have become increasingly apathetic and sour, rather than joyously liberated. Part of this is the result of his failure to ignore the changing times, or adapt to them. "What he'd made his fiction from was gone," Zuckerman broods. "No fathers like those pioneering Jewish fathers bursting with taboos, no sons like their sons boiling with temptations, no loyalties, no ambitions, no rebellions, no capitulations, no clashes quite so convulsive again." Part of Roth's problem is passages like that one—signals that he's hedging his bets, racing around the block to meet the plodding critic at the corner with a smile. But when you write novels for critics, you don't give much to readers. Instead of amusing or enlightening us, Roth's talents have gone into trying to outsmart us.

Isn't Philip Roth too smart for that? *The Anatomy Lesson* shows that he can still write with elegance, can make transitions with swooping, invisible grace. Zuckerman is flat on his back, but Roth has frozen himself in a more ridiculous posture—like Max Beerbohm's tailor, shaking his fist at us while crawling on his knees. With all his gifts, does he want to be no more than *right?* Not exciting or witty or poetic or compassionate, but *right?* That's a pretty ignoble ambition for a novelist. It's not much of an ambition even for a critic. ■

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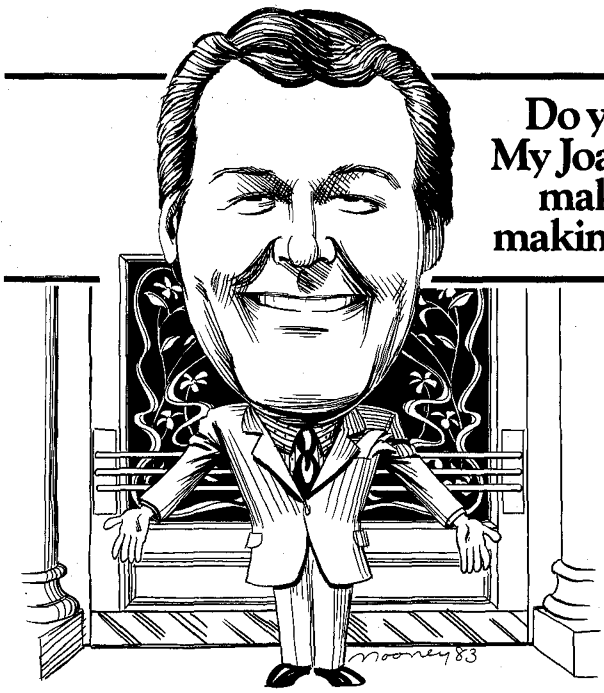

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Movies/David Denby

STAR-STRUCK

". . .Sarcastic and juvenile, *The Right Stuff* is high-spirited too: It makes spaceflight a consciousness-changing trip. . ."

Suiting up: *Ed Harris (center) as John Glenn in Philip Kaufman's movie.*

The Right Stuff, PHILIP KAUFMAN'S EPIC film of the origins of the space program, is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Adapting Tom Wolfe's brilliant book, Kaufman, who wrote the screenplay as well as directed, has produced an intentionally unstable compound of gung ho enthusiasm and satire, national celebration and national debunking. Kaufman directs in a super-emphatic style, punching up every scene for effect. Structurally, the movie is a mess—an aggregation of mismatched parts. What unifies *The Right Stuff* is Kaufman's hip-adolescent sensibility. Some of the scenes of the astronauts and their wives are done straight. But for long stretches, as nattering government officials cower in shadows, or white-smocked torturer-scientists subject the astronauts to obscene medical tests, we seem to be watching a national epic conceived as a goony, *Mad*-magazine burlesque.

Kaufman has followed Tom Wolfe's structure and captured his distinctive tone. The movie, which runs from 1947 to 1963, begins with the attempts of the great test pilot Chuck Yeager (Sam Shepard) to break the sound barrier at Edwards Air Force Base in a tiny orange jet, the X-1. It then moves on to the early days of the space program, in the mid-fifties, when, panicked by the Soviet success in launching rockets and satellites, the Eisenhower administration decided that American security depended on the mastery of space; the selection, training, and media apotheosis (before they had done anything) of the seven original astronauts; the solo flights in the Mercury spacecraft; Yeager's continuing daredevil feats back at Edwards; and the terrors and frustrations of the astronauts' wives, who were systematically kept out of everything that mattered, and rewarded with such goodies as meeting "Jackie" Kennedy at the White House.

Much has been made of the movie's "authenticity," an issue that's really beside the point. In *The Right Stuff,* authenticity of detail is merely a lure; Kaufman is less interested in getting the space program down right than entertaining the audience with certain attitudes toward bravery and celebrity in this country—the American comedy of hip and square. All of this comes from Wolfe, of course. By "the right stuff," Wolfe meant not merely courage but arrogant daring—a combination of physical skills, guts, and swagger. As always, Wolfe sets up a brotherhood of knowledge, a perception of the essence of something, a *secret* that a few people share. Like Kipling, who glorified the men who simply knew—by instinct, as it were—how to run the British Empire, Wolfe celebrates mystiques and exclusive groups. Either you've got the right stuff or you haven't. Those who have it, of course, disdain to spell it out. Only Tom Wolfe can do that, in his peculiarly exuberant yet sardonic hyperbolic style, repeating himself with incantatory fervor like an evangelist working the hall. Tom Wolfe creates his own jargon and catchphrases, and he makes the reader feel knowing—in on the secrets and the fun. The movie has the same effect. The astronauts are boyish and competitive, and sometimes we're not sure what they will actually *do* while lying on their backs in a space capsule, but they've got *it,* and we're invited to share their enjoyment of it. What Kaufman adds is sarcasm at everyone else's expense.

The chief exemplar of the right stuff is Chuck Yeager, who is embodied by Sam Shepard in a Mr. Cool performance so consciously "mythic" that it seems a parody of something. Tanned and tall in the saddle, Shepard rides his horse to the airfield, looks appraisingly at the X-1, and gets off at Pancho's, the pilots' bar and hangout. Shepard is even more sparing of words than Gary Cooper; it's as if he were too good-looking to speak. This is standard macho bulling, right out of old movies, but when it comes to the astronauts, Kaufman selects actors capable of finding a core of idiosyncrasy in quintessential American types. Scott Glenn, all teeth and sinew, is an affable but suddenly fierce Alan Shepard; as Gordon Cooper, Dennis Quaid, with his devilish eyebrows and high-school grin, is a bad boy so talented and likably cocky that his transgressions will always go unpunished. Ed Harris, in a classic performance as John Glenn, keeps us off-balance with a public smile and eyes full of murder and pain. No one could call this Glenn a phony, and the movie gives him some very tender moments with his wife, Annie (Mary Jo Deschanel), who stutters badly—moments in which the two of them are so gently and raptly in love they seem blessed. Still, the way patriotism and self-promotion, authentic feeling and media platitude coalesce in the movie's version of Glenn is unnerving; you can't always tell with

Photograph by John Bryson/Sygma.

him, as you can with the others, where the icon ends and the individual begins.

Philip Kaufman, as we know from his last two movies (*Invasion of the Body Snatchers, The Wanderers*), likes to turn everything into phantasmagoria. In *The Right Stuff,* he often puts the camera on the floor or shoots in heavy shadow; figures loom up suddenly or languish in dark corners. It's a comic-expressionist adventure film, borderline trashy in a few scenes. Filmmaking like this bullies the audience; the intentions are right on the surface—the jokes and movie allusions and pop-culture parodies. I enjoyed the scenes at Pancho's, in which groups of test pilots sit muttering in the dark with closed faces; Kaufman is making a harmless movie joke, connecting with our fond memories of a hundred Western saloon scenes. And he is shrewd to stage the elaborate medical tests and training episodes in the style of an *outré* monster movie, with bodies strapped into gleaming machines, inscrutable doctors, and a large, hostile nurse with a mustache and a fiercely puritanical disposition. Kaufman sometimes goes for the easy laugh, but I sympathize with his dilemma. Without slowing the movie with considerable technical detail, there's probably no way of making the scientific material exciting except as comic spectacle.

But the same is not true of the politics of the period, and after the first guffaw, I stopped laughing at Kaufman's low-comedy fantasy of a meeting at which a senile Eisenhower hides in darkness and a splenetic Lyndon Johnson repeatedly misunderstands the heavily accented English of a Wernher von Braun–type scientist. Throughout the movie, Johnson (Donald Moffat) is razzed for his piety, his theatricalism, and his habit of applying pressure to every situation. "I don't want to sleep under the light of a Soviet moon," he huffs. The movie's hindsight-wise point of view is that our leaders, giving in to their fears that the Soviets would dominate space for military purposes, were in a state of hysteria. Maybe they were, but it's worth pointing out that without the post-*Sputnik* panic there might not have *been* any space program, in which case all that fabulous right stuff would still be a secret enjoyed by a few test pilots and not celebrated by Tom Wolfe and Philip Kaufman.

The movie's sarcasm is juvenile, but it's also so high-spirited that I don't see how you can get outraged by it. The trouble with Kaufman's buffoonery is that he doesn't know when to stop—he thinks the imbecile journalists with the tiny mustaches, accompanied by the clatter of locusts on the soundtrack, are still amusing or horrifying us on their fourth or fifth appearance. A more serious danger is that he lets his obsession with grotesque media hype nearly un-

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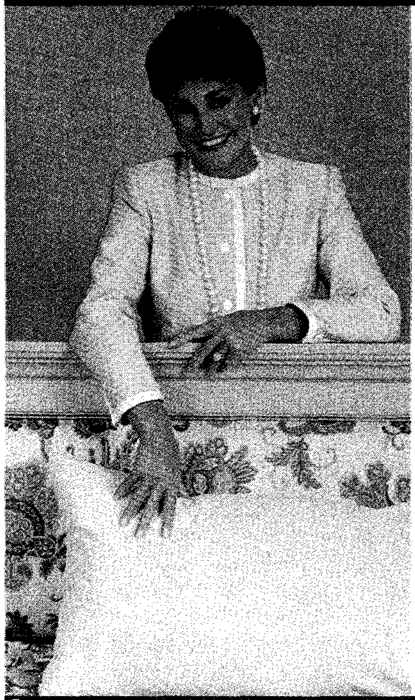

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dermine his subject. At times the astronauts seem mere creatures of publicity. Even after some of them have proved themselves, the hoopla surrounding them is embarrassing; yet Kaufman keeps showing us more and more hoopla—he revels in the crazy Americana. At the climax of the movie, he re-creates the huge circus that Johnson staged for the opening of the space center in Houston, complete with whole steers smoking over open barbecue pits, thousands of loud, drunken Texans, and a striptease act by Sally Rand. But what kind of climax is that for an epic? Kaufman must know it's sour, so he desperately and rather lamely cuts back to the noble Yeager's testing a gleaming NF-104 at Edwards.

Kaufman's satirical view of America as a media nightmare keeps cutting down any kind of sustained emotional response to the material. Only the bits of test-flight and spaceflight footage allow our spirits to soar. The stomach-punishing thrust of jets firing up, the exhilarating whoosh of clouds slashed by needle-nosed planes, the sickening, end-over-end spin of a craft that has been flung out of control by its own overwhelming power—all of this has been captured with more visceral excitement than ever before. Eschewing the literal-minded approach, Kaufman employed the veteran San Francisco experimental filmmaker Jordan Belson to do some of the special effects. When Yeager first breaks the sound barrier, Belson renders what Yeager sees as an incandescence of blue light seemingly squeezed, then expanded, by primal force. At its best, *The Right Stuff* turns speed and the conquering of space into a change in consciousness and not just a physical adventure.

FRANCIS COPPOLA'S NEW MOVIE, **Rumble Fish**, is an artistic fiasco and will doubtless fail at the box office too, but the picture is so weirdly, wildly overwrought that it exerts a peculiar fascination. As clouds go scudding across the sky, sped up mechanically as if to convey the image of time running out, and the soundtrack emits a variety of dismaying thuds, clankings, and what sound like garbage cans being dragged across the floor, two or three teenage hoods furiously pace up and down a Tulsa street, looking for action. Despite the bizarre camera angles, high and low, the intricate but meaningless tracking shots, the backlighting that gives the black-and-white images the portentous charge of energy exploding deep within the frame, *Rumble Fish* turns out to be about nothing more than a petulant, insecure young hood (Matt Dillon) who adores his older brother (Mickey Rourke). The older brother, who was once a great youth-gang leader ("The Motorcycle Boy" is emblazoned on every wall), and who

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mysteriously enjoys the admiration of black men all over town, has now given up, has nothing to do, and is tired of serving as his kid brother's role model. And that's all there is.

Coppola is back in the territory of *The Outsiders,* trying to whip another of S. E. Hinton's stories of parentless boys into an apocalyptic fury. But how can you split the atom when the core of your material is mush? Matt Dillon gives his patented suffering-beauty, cocky-but-vulnerable performance; the bright promise he once exhibited in *Over the Edge* and *Tex* has receded into the sludge of his unappealing voice, sloppy technique, and humorless temperament. Somebody smart had better take this kid in hand and scare the daylights out of him, or else he'll never amount to much. Mickey Rourke is a much better actor, but he's sorely burdened here; he's supposed to function as a cross between Marlon Brando and Albert Camus—the saintly existential hero, covering his despair with a sweet smile. Rourke's soft voice creates little pockets of tension, but he's been given nothing of interest to say.

The look of *Rumble Fish* is baroquely anti-realistic, a mixture of German Expressionism, Orson Welles, and three decades of naïvely ambitious experimental films. Now and then, as at the beginning of a rumble under a roadway near the tracks, when smoke rises from the ground, lightning flashes, and the boys swing into action, Coppola comes close to doing something savagely beautiful, but then a meaningless shot or a bit of insanely pretentious dialogue comes along and ruins the scene. In the end, all the scenes are ruined. One senses in Coppola an admirable disgust for the commonplace that has been amplified and distorted by megalomania into the defeating conviction that movies can be made without logic, story, or dialogue—just with "genius." *Rumble Fish* is a sad testament to that delusion.

Heart Like a Wheel, JONATHAN KAPlan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers one of the most convincing pictures yet of what happens to a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its relaxed, funny, clear-sighted view of people in all their contradictions of strength and limitation. The heroine is a fierce, loving woman who nevertheless walks out on two men who adore her; she's neither a monster nor a victim—she just can't bear being underestimated or lied to. *Heart Like a Wheel* is modest and a bit undramatic, but in our sexually retrograde cinema a woman with pride is still something to get excited about. ■

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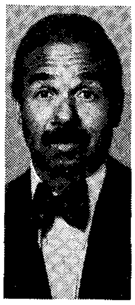

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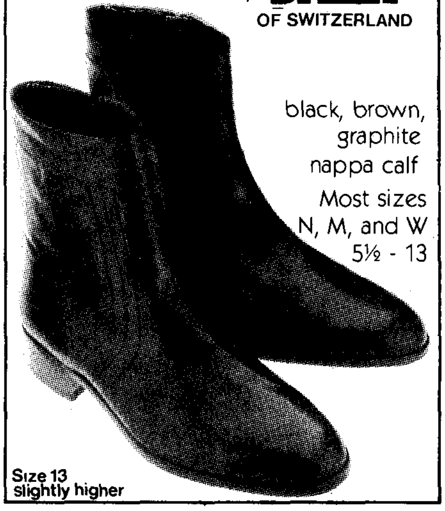

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THE KNICKS HAVE SPENT A MONTH preparing for a season that begins for them Friday night in Cleveland, brings them to New York a night later, and continues with more of the same back and forth until some point in May. By then, all we will have left are teams representing the cities of Philadelphia, Boston, or Los Angeles—pick two—and the usual number of astute fans assuring us that nothing matters in professional basketball until the last two minutes of the season.

That can hardly be the case with the Knicks. Not as long as Hubert Jude Brown is in charge of telling them when to jump and when to return to earth.

This is the coach's second season here, and judging by his past performances, the best is yet to come. In fact, if his throat holds up—although after a recent training-camp visit I don't see how it can—the Knicks may eventually deliver the 50 victories Hubie is after.

"If we won 50, that would be a great year," Brown has decided. "People would say, 'Wow, you really had a good season.' But..."

But he's a realist. And he knows just enough geography to add, "We're still not where we would like to be talentwise when you start matching us up against the three powerhouses in our area, Philadelphia, Boston, and Milwaukee—the teams that can win 60."

The year before Hubie arrived, the Knicks were on the short end in 49 of their 82 games; they'd had a grand total of two playoff victories since 1975 (and those in the National Basketball Association, where all it takes to make the playoffs is a stamped, self-addressed envelope).

Hubie did wonders for the Knicks. He taught them, at the top of his lungs, how to play eyeball-to-eyeball defense, a pressing style that forced the other team to use most of the 24-second clock before loosing some sort of shot. The Knicks were the league's stingiest team on defense, holding opponents to under 100 points in more than half their games.

While the defense was commendable, the offense kept tripping over its shoelaces. (Oh, was there a basket at *our* end of the court, too?) Bill Cartwright, the seven-foot-one center, whose first two pro seasons had produced scoring averages of better than twenty points, was being called Invisa-Bill. There were whispers that he might be traded to Cleveland, Dallas, or Golden State. A club official insisted that none of that was true. "Seattle," he confided.

The guards were old Paul Westphal and slow Edmund Sherod. The high scorer—let's face it, the one scorer—was Bernard King, who signed on a week before the season began. In mid-January, with the Knicks losing just about two out of every three, and even the trains in the basement running more dependably, King severely injured his ankle.

It was as if someone had removed the cobwebs around Cartwright. He began to score the way he had in those earlier seasons. And when King returned, Cartwright still found the basket. A young guard named Rory Sparrow joined the Knicks, from Atlanta, in February. He *ran* the offense, scored points of his own, moved around the floor as if he wasn't wearing lead weights, and, best of all, he was able to think. After losing 26 of their first 40 games, the Knicks finished with a rush.

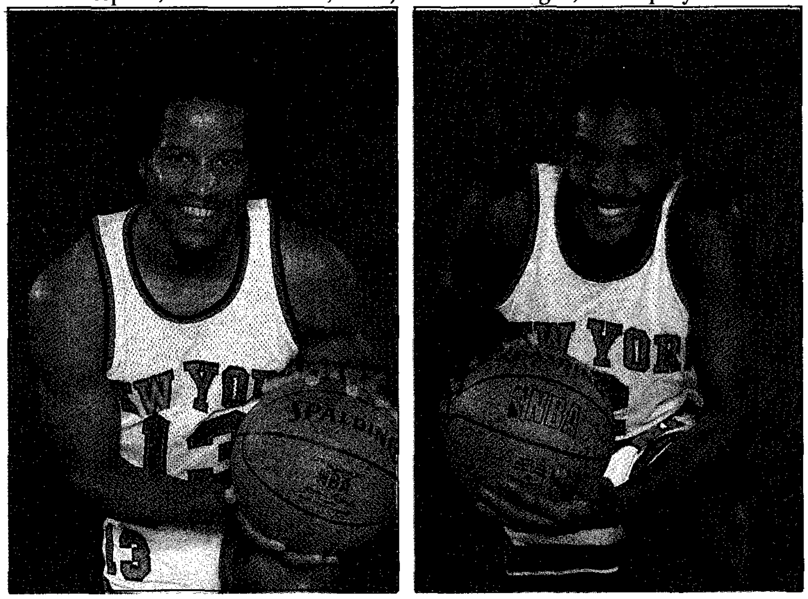
They won 44 games and beat the New Jersey Nets in the opening round of the playoffs before being run over by Moses Malone and the Philadelphia 76ers, the eventual N.B.A. champions. There shouldn't have been any complaints.

But the Knicks' fans, after so many years of losing, are entitled to be wary. How can they be sure Hubie is delivering the start of a feast, not just another plate of chopped liver? "You have to be realistic about the talent you have," Hubie said. "We think we have better talent. Now it's up to us to prove it."

The backcourt team of Sparrow and Ray Williams, who's back with the Knicks after visits to New Jersey and Kansas City, makes the coach smile. They play his kind of defense, they match up well against the speedier small men, "and they're explosive scorers," Brown pointed out. "And both can make the pass inside the foul line when they're double-teamed. That's so important. A lot of guys in this league, once they get inside the foul line, they leave their feet and wind up with a bad shot or a turnover. These two guys will end up with a good shot or make a nice pass. And it doesn't have to be a spectacular pass. It's an easy pass."

Those last two sentences are what Hubie's all about: He will deliver the same lecture to a visitor as to his starting guards. "Coach Brown," Sparrow said, "is a very methodical individual."

For his part, Sparrow is delighted. He was made to order for this coach. After all, he graduated from Villanova with a degree in engineering, a useful preparation for understanding Hubie's system. "The beauty of math," Sparrow said, "is that it's all based on rational steps. If you



Williams and Sparrow: *A backcourt team to make the coach smile.*

Photograph by George Kalinsky.

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can follow the steps, deduce the axiom for the theory, you can do the problem. It's very similar to basketball. But you still have to go out there and play."

That's another wonderful thing about Sparrow: He plays the game with a twinkle. During a training drill, when the coach came down hard on Darrell Walker, the Knicks' first draft choice, Sparrow decided the rookie needed a little reassuring. Trotting out his imitation of Marlon Brando in *The Godfather* and wrapping it around a needle, Sparrow said, "Darrell, you're not my brother. You're not my friend." He put his arm around the rookie's shoulders. "Darrell, you mean nothing to me."

It's what training camp is for: testing the new material. Last year at this time, the Knicks seemed to be importing another free agent each day. How could Hubie teach when he had to spend so much time taking attendance? This fall, most of the students are familiar faces. Bernard King is still expected to score the most points, and Truck Robinson to pull down the most rebounds. Truck, who's 32 years old, may have trouble going up hills. A trade for another large, mean body would be appreciated.

That brings us back to Cartwright. But which Cartwright? The gentle giant of the first half of the schedule or the man who finally answered the wake-up call? A shot blocker, an intimidator on defense, that's the kind of center Hubie wants. And that isn't the best description of Cartwright. He can score all night if they keep delivering the ball—in the entire history of the N.B.A., only four players have had higher field-goal percentages.

"Bill doesn't have the quickness or the lateral movement or the anticipation to be the world's greatest shot blocker," Sparrow said. "But he can be effective."

And he does try—we have Hubie's word on that. "He doesn't have great rebounding ability," the coach admitted, "but he's coming on as a shot blocker. And that's because he wants to be a good player. He's a terrific kid, totally subservient to the team. So we try to make up for his weaknesses."

Hubie was sitting down, watching his assistant coaches run the practice. "A lot of people say Bill can't do this, can't do that—get rid of him. Look, the guy makes 25 percent of what Moses Malone makes, and he's not going to give you Moses Malone statistics. But when we play the other 21 teams in the league, he becomes a tremendous force, a real person to be reckoned with. Before you get rid of him, who's going to replace all that?"

Hubie turned and walked back to the court, the last question still hanging in the air. Neither of us had the answer. We'll have to see what this season will tell us. ▬

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BREAST-BEATING

"...We know mother's milk is superior. Yet only a quarter of New York's new mothers breast-feed. Why?..."

YOU'RE PLANNING TO BREAST-FEED your baby, right? So was Mary M., notwithstanding her cesarean section at Beth Israel Medical Center. But by the time she first laid eyes on her baby, eighteen hours later, the nurse was boasting about how much formula he had already gulped down. Mary's doctor—"otherwise terrific"—hadn't thought to tell her she'd need to leave strict instructions with the nurses about feedings. Now she'd have to lure her baby off the easy-to-suck rubber nipple and onto the breast. Before that happened, the staff threw up another obstacle. "He's a big boy," a nurse said flatteringly. "You're never going to have enough milk." A second nurse weighed in with the opinion that Mary M.'s nipples were too flat: "You'll need to use a shield." Mary M. dutifully complied, only to be accosted the next day by the head nurse, who told her, "Your nipples are fine. You'll just have to wean your son off that shield." The fact of the matter is that Mary M., who was not heavily sedated for her cesarean, could have begun breast-feeding immediately after her son's birth—right in the recovery room. And she did not need the shield. Finally rid of the device (but with a painful lesion on her areola to show for it), Mary M. left the hospital a nursing mother—but the hospital did not neglect to provide her with the traditional free supply of infant formula "just in case."

MARY M.'S STORY IS NOT UNcommon. According to a New York City Department of Health survey, only 27.4 percent of mothers leaving local hospitals were exclusively breast-feeding in 1982. Discharged private patients averaged 37.7 percent during the two-month sample period, and public (or ward) patients, 16 percent. Some hospitals showed a high occurrence of breast-feeding among private patients during that time—like Roosevelt and University, with 75 percent and 69 percent, respectively. But then there were St. Mary's, Lincoln, and Union, none with any breast-feeding mothers among private or ward patients. The overall city average has nonetheless crept up 7 percent since 1979.

Although a few cities report a high incidence of breast-feeding among private patients (Boston, upwards of 80 percent; Houston, 90 percent), the figures generally are not big, though they are larger than New York's. One estimate holds that 51.5 percent of discharged maternity patients were exclusively breast-feeding in 1981. Why are even these national statistics so low?

Mother's milk is beyond dispute the superior nourishment for babies. The American Academy of Pediatrics strongly supports breast-feeding, and most pediatricians and obstetricians agree with the group's position. For one thing, mother's milk offers a pharmacopoeia of antibodies to infants whose own immune systems are dangerously underdeveloped. It is also easier to digest than formula and cuts down on intestinal infections. Bottle-fed babies are reported to have twice as many hospitalizations as their breast-fed counterparts. What's more, 5,000 infant deaths annually in the United States are traced to infant formula (improperly mixed or used with contaminated water).

Staying abreast: *Not all cuddles and convenience.*

But knowing that breast milk is advantageous and giving active support to nursing mothers are two different things. As Cecilia Worth, author of *Breastfeeding Basics,* points out, "we think that breast-feeding is well accepted in this country, but in fact it is a new phenomenon—popular maybe ten years. Breasts are seen as sexual items, and openly nursing mothers are still frequently asked to leave restaurants and campgrounds."

Another problem is that breast-feeding has yet to catch on among low-income women—many of whom, according to the experts, see formula as attractively modern—part of the American Dream. Still, the advantages of nursing are well known among middle- and upper-class women. So what accounts for the overall low statistics? Are today's educated young women finding breast-feeding an inconvenience? Possibly. Breast-feeding is *not* all cuddles and convenience. There are trade-offs: leaks, for one, which can add a somewhat startling element to romantic tussling—not to mention clothing stains, even through a bra well upholstered with gauze padding. Then there is the tyranny of life as a milk producer: breasts that swell achingly hard every three or four hours and a girdle of fat, usually an extra ten pounds of it, that encases the waist and thigh regions. And squeezing the fluid into a bottle for later use—if you are a working mother, say—is not nearly as easy as might seem implicit in the term "expressing your milk," much favored by the breast-feeding manuals.

Moreover, breast-feeding, at

Illustration by Vivienne Flesher.

the outset anyway, leaves the mother entirely unable to ask for (or demand) the help of the baby's father. All the most ardent of male feminists can do is roll over with a sigh of compassion as the weary nursing mother staggers to her baby for the third time in early infancy's long night.

Dr. Marvin S. Eiger, pediatrician and co-author of *The Complete Book of Breastfeeding,* points out that women with certain medical problems most definitely should not try to breast-feed their infants. Among these are chronic carriers of hepatitis B, mothers malnourished from tuberculosis, and arthritics who take cortisone. "Aside from mothers with a few serious medical conditions," Eiger remarks, "the only women who shouldn't breast-feed are unmotivated ones." By "unmotivated" Eiger means uninterested in nursing, or willing to give up too quickly when such things as work or insufficient milk present obstacles.

But unmotivated women are just a tiny piece of the problem. Dr. Linda Randolph, director of the Office of Public Health in the New York State Department of Health, thinks that the city's particular brand of medical practice is a major cause of low breast-feeding statistics. "New York is a high-technology medical center," she says. "Breast-feeding gets little attention, because it doesn't answer the criteria. There's no glamour in it."

According to obstetrician Shelley Kolton, "the large volume of work in obstetrical training programs makes it impossible to accommodate anything as time-consuming as teaching breast-feeding. Consequently, residents learn nothing about it." Nurse-midwife Nancy Kraus adds, "Obstetricians rarely talk about nursing during prenatal visits—the time when women need to make breast-feeding decisions. If the subject comes up, it's probably to figure out whether or not to order the Parlodel for drying up the mother's milk."

All this is unfortunate, because breast-feeding does not come naturally. Ask someone who really knows about breast-feeding—a La Leche League representative, a midwife, or a successfully lactating mother—and you'll learn that nursing is an acquired art. Even chimpanzees must be taught how to do it—usually by female friends.

While breast-feeding lessons are hard to come by on most New York City maternity floors, bottle-feeding is built right into the hospital structure. For example, babies are usually relegated to a nursery (out of reach of their mothers) and fed every four hours. Why every four hours? That's how long it takes the average infant to digest the average slug of formula. Breast-fed babies are more trouble; they digest human milk in about two hours. And then they begin to yowl. Nurses don't like it.

"Say there are nineteen babies in the nursery," explains one postpartum nurse. "Every four hours you change them to take them out to the mothers, each one at a time. We used to fantasize about building a cart to carry the babies out all at once.... They return all wet; you change them all over again. When the breast-feeding baby starts crying two hours later, in many hospitals the nurse will feed him. If the mother has left instructions to give nothing to the baby, you can't help but think, 'Why would it hurt to feed the baby a little water?' "

There are a couple of reasons, according to breast-feeding authorities. For one thing, mother's milk operates strictly on a supply-and-demand basis. The more a woman is suckled by a hungry baby, the more liquid she will produce. Also, the fact that rubber nipples are easier to manipulate than human ones and that formula or glucose water is sweeter than mother's milk can make a baby less successful at the breast. When an infant acts ill at ease, the mother becomes nervous. Anxiety can directly affect her "let down" reflex, and the milk won't flow. A vicious circle.

There is a simple solution—avoid the bottles and bring the child to his mother when he starts to cry. This is called "demand feeding." Better yet, let the baby "room in" with the mother from birth. Both practices are beginning to catch on in New York. Slowly.

But non-supportive hospital practices don't end with scheduling. Many maternity floors have a directive preventing mothers with fevers over 100.4 from nursing. Advocates like Dr. Beverly Winicoff, a breast-feeding researcher at the Population Council, believe that such rules are based on pure hysteria. Obviously there may be times when the staff should be alarmed about breast-feeding by a mother with a fever; at other times, however, the problem that caused the fever (a simple urinary-tract infection in the mother, for instance) will in no way affect the infant, proponents contend. And if breast engorgement brought on the fever, removing the milk is clearly in order.

But does it really matter what happens in the hospital? Women are rarely in the obstetric unit longer than three days, and infants sleep a good deal during that period, requiring little food. How much damage could be done to a breast-feeding future? A lot—if a woman is ambivalent on the subject.

One truly great deterrent to successful nursing is the omnipresence of infant formula itself. Since 1974, the New York City Health and Hospitals Corporation, which runs the city-owned hospitals, has had a contract with Ross Laboratories, manufacturers of the for-

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mula Similac. The contract stipulates that Ross will supply, free of charge, all the formula used at the municipal hospitals, including enough to allow the hospital, if it wishes, to send each mother home with a gift carton. Critics charge the gift implies that the hospital is endorsing the product and also that mothers will probably need it.

One public facility, the Bronx Municipal Hospital Center, finally came to a decision not to give women free formula upon discharge—but all the others continue the custom. Many of the city's voluntary (private, nonprofit) hospitals also accept free milk from the formula companies.

Breast-feeding enthusiasts are hoping for some changes. The Health and Hospitals Corporation has recently launched a project to counter the flood of formula and to boost the low numbers of breast-feeders at public hospitals. Project members have already met with hospital directors and surveyed maternity floors for staff attitudes. Soon, beginning with a few select hospitals and a part-time staff person, the corporation will begin a training program for nurses, obstetricians, and pediatricians, along with a patient-education program starting in the clinic and extending to the obstetric unit. It is expected that the program will eventually help hospitals reorganize non-supportive procedures, too. Esta Armstrong, director of special projects at the corporation, explains, "Our intention is not to be missionaries. We are simply trying to make information and options available."

An independent citywide committee, administratively supported by the state Health Department, is concurrently working on an even more ambitious effort. The group includes people from just about every sector concerned with breast-feeding: medical and nursing schools, public-health departments, public and private hospitals, the La Leche League, as well as practicing nurse-midwives, physicians, and others. The committee's intention is to produce materials for both professional and patient education in clinics, private offices, and maternity wards. It also hopes to influence necessary changes in hospital procedures through demonstration projects. In the spring of 1984, according to the state Health Department's Dr. Linda Randolph, the group hopes to unleash an intensive campaign to inform hospitals and the community at large.

Meanwhile, making it out of the obstetric unit with breast-feeding intentions intact is up to the new mother. Says Dr. Beverly Winicoff, who had her baby in a local hospital, "When a woman who wants to breast-feed enters the hospital, she may have to turn herself into a maniac, a social deviant, and watch everything the staff does." ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Eating Out

IF YOU CAN DINE EARLY, AT HOURS SPECIFIED below, the Camelback & Central, a high-tech restaurant on the Upper East Side, has a money-saving offer for you: a $9.95 prix fixe dinner. You get a house garden salad; a bowl of soup; a choice of sliced steak Bordelaise (à la carte, $12.95), chicken breast paillard ($10.95), pasta primavera ($9.95), roasted Cornish game hen ($9.50), or fresh fish of the day (à la carte price varies); coffee or tea; and a choice of six desserts (à la carte, up to $3 each). Reservations are suggested. American Express (A.E.), Diners Club, MasterCard (M.C.), Visa (V.) accepted; no checks. *Camelback & Central, 1403 Second Ave., at 73rd St. (249-8380); Mon.–Fri. 5–6:30 p.m. and Sat. and Sun. 6–6:30 p.m.*

Posh

THIS YEAR'S POSH SALE AT THE LIGHTHOUSE features one-of-a-kind treasures like a new Maximilian ankle-length Lunaraine-mink coat (retail $8,000, here $4,200), a set of twelve Heinrich & Co. Bavarian china dinner plates heavily embossed in gold (here $300), an antique Chinese embroidered-panel skirt (here $150), or a man's new Armani cotton jacket (here $75). Donations from designers, celebrities, stores, and others are better than ever, and much of the merchandise is new, such as six John Weitz women's silk blouses, retail $300 each, here $45; twelve new Mollie Parnis dresses, retail around $800 each, here $150–$225; Blassport blouses, here $15 and $25; Calvin Klein jeans for men and women, here $20; beautiful designer shoes, sizes 4, 6, and 6½ only, here $15–$40; a shipment from Brooks Brothers, not yet unpacked at press time, reasonably priced; about 50 pieces of Avitra crystal giftware, including vases, bowls, decanters, and more, all at wholesale prices. Most of the clothing and accessories are for women, and most are gently used, such as a collection of evening bags from an estate, including a black silk Deco purse set with a working watch, $200; Adolfo suits, sizes 4–12, $150–$500; red-dyed-squirrel coat with fox trim, $950; natural-ranch-mink long coat, $1,250; Oscar de la Renta four-piece evening suit including wine moiré skirt, heavily beaded jacket, chiffon camisole, and metallic-mesh overblouse, size 10, $300; Pauline Trigère coats, around $125; snakeskin hot pants, size S, $50; two-piece black Chantilly-lace outfit, $150; beige broadtail long evening coat, heavily trimmed with sable, $3,000; white Tourmaline-mink jacket, $500; silver-and-white ranch-mink jacket, $1,500; and much more. Your money goes to aid the works of the New York Association for the Blind. A.E., M.C., V., checks accepted; all sales final. *The Lighthouse of the New York Association for the Blind, 111 East 59th St. (355-2200); Mon. and Thurs. 10 a.m.–7:30 p.m. and Tues., Wed., and Fri. till 6 p.m.; 10/24–28 only.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Warehouse Sale

THIS THREE-DAY SALE OFFERS INEXPENSIVE holiday and birthday gifts as it clears away leftover mail-order-catalogue merchandise. Everything is in limited quantity. A few examples: *Jane Fonda's Workout Book* in hardcover, was $19.95, here $9; Mura Qwik cordless phones, were $29.95, now $10; blue striped cotton Mexican hooded overshirts for men and women, sizes S–XL, were $17.95, now $7; Bill Rodgers running gear for men and women, including tops and shorts, were $12.95 and $15.95, respectively, now $5 and $6; T-shirts, sizes S–XL, were $9.95–$14.95, now $3 and $4; fuchsia sweatshirts, were $19.95, now $5; men's cotton briefs, sizes S–XL, were $6.95, now $2.50; women's swimsuits, were $37.95–$39.95, now $15; men's swimsuits, were $18.95, now $7; black knit silk bikini pants and camisoles, were $7.95 and $24.95, respectively, now $3 and $10; women's nautical jerseys, were $32.95, now $6; Hanimex mini-calculators, were $15, now $5; Rover battery-operated pocket shavers, were $15.95, now $5; leather visors, were $7.95, now $2; Greek wool fisherman's hats, were $14.95, now $5; Afghan socks with fabric or leather bottoms, now $3 and $4; plastic glasses, were $12.95 for four, now $5; and much more. M.C., V., checks accepted; all sales final. *Mellow Mail Warehouse, 55 Great Jones St. (475-1599); Fri.–Sun. 9 a.m.–6 p.m.; 10/28–30 only.*

Grand Opening

TRISHOP HAS MOVED TO A BRIGHT NEW location and is holding an opening sale with some very tempting merchandise. This thrift shop operates for the benefit of a mental-health organization and is the recipient of unsold merchandise from a very famous Fifth Ave. store, some of it shopworn or slightly damaged, so check your purchases. For women: charming knitwear for spring or fall, from Austria, sizes 8 and 10, $15–$40; cotton sweaters, $7; acrylic, wool, or cashmere sweaters, sizes S–L, $8–$40; polyester, cotton, or silk blouses, sizes 4–12, $8–$30; polyester or wool slacks, sizes 4–12, $14 and $20; skirts, jackets, and dresses, sizes 4–16, $20–$40; sport dresses and separates from a well-known manufacturer, $10 and $20; leather gloves, sizes 6–7½, $12; cashmere gloves, $12; wool gloves with leather trim, $5 and $7. Also, men's shirts and sweaters in all sizes, everything from acrylic to cashmere, $10–$60; a large group of children's sportswear, reasonably priced; new permanent-press tablecloths in a range of sizes and colors, $6; napkins, $1; place mats, $1; all-wool mufflers, $20; paisley-lined mufflers, $10; and more. Cash-and-carry only; all sales final. *Trishop, 1689 First Ave., near 88th St. (369-2410); Tues.–Sat. 9:30 a.m.–4:30 p.m.; while stock lasts.*

Chinoiserie

ORDINARILY, YOU COULDN'T GET INTO this importer's showroom or warehouse unless you were a designer or architect, but because the warehouse is being moved, it's holding a big sale of Oriental items, some antiques, some reproductions, many one-of-a-kind, and all sold as is. A few examples: about 90 hand-carved, hand-lacquered Coramandel screens, ranging in size from 6 ft. high with four panels (retail $900, here $385) up to 8 ft. high with eight panels (retail $4,000, here $1,725); hand-painted screens of birds and flowers, framed in rosewood, 3 by 5 ft., retail $300, here $125; screens painted on silver foil, retail $385, here $165; a very large selection of traditional Chinese porcelain lamps with shades and wood bases, a few antiques, but most reproductions, here $135–$185; cloisonné ginger jars, retail $75–$80, here $32.50; reproductions of Oriental bronze figures (horse and rider, retail $1,100, here $525); huge jardinieres, up to 22 in. in diameter, here $1,000–$1,500, depending on the intricacy of decoration; richly decorated antique bed, here $3,500; a pair of antique chairs, here $600 each; and much more. Delivery can be arranged at additional cost. M.C., V. accepted; checks accepted, but merchandise held until they clear; all sales final. *Tradewinds, 12 East 22nd St. (674-4430); Fri.–Sun. 10 a.m.–6 p.m.; 10/28–30 only.*

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A Complete Entertainment Guide for the Week Beginning October 26.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; *and those elsewhere, by locality. The number* preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Oct. 25: "Pharos of Chaos." Beg. Oct. 26: "Sans Soleil." #2—Oct. 24: "Fata Morgana." Oct. 25-26: "Marianne and Juliane"; "David." Oct. 27-29: "The Mystery of Kaspar Hauser"; "Ali: Fear Eats the Soul." Oct. 30: "In a Year of Thirteen Moons"; "The Third Generation."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Oct. 27: "Flashdance"; "The Angry Dragon." Beg. Oct. 28: "Possession."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. Thru Oct. 25: "Ways in the Night." Beg. Oct. 26: "The White Rose."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Oct. 21: "Pandora's Box"; "Diary of a Lost Girl." **AGEE ROOM**—Thru Oct. 21: Warner Brothers Bugs Bunny Cartoons.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Oct. 25: "Heartland Reggae."

9. **ART—8th St. E. of University Pl.** 473-7014. "The Man Who Fell to Earth."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 17: "Mayerling"; "Madame Bovary." Oct. 18: "Sherlock Holmes' Dressed to Kill"; "Sherlock Holmes' Terror by Night." Oct. 19: "Dr. Jekyll and Mr. Hyde"; "The Hunchback of Notre Dame." Oct. 20: "Berserk"; "Die, Die My Darling." Oct. 21-22: "To Be or Not to Be"; "Trouble in Paradise." Oct. 23: "Twentieth Century"; "It Happened One Night." Oct. 24: "Risisi"; "Shoot the Piano Player." Oct. 25: "In a Lonely Place"; "Knock on Any Door." Oct. 26: "Band of Outsiders"; "Breathless (1960)."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Oct. 27: "Cross Creek."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Oct. 17-18: "The Lord of the Rings"; "The Dark Crystal."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Fanny & Alexander." #2—"The Leopard."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rear Window." #2—Thru Oct 27: "The Draughtsman's Contract." Beg. Oct. 28: "Wicked Lady." #3—"Zelig." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Oct. 27: "Flashdance."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Right Stuff."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Never Say Never Again."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Romantic Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Under Fire." #2—"The Dead Zone." #3—"The Big Chill."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Revenge of the Ninja." #2—"Night of the Zombies."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Under Fire."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Never Say Never Again." #2—"All the Right Moves." #3—"Lonely Lady." #4—"Zelig." #5—"Hell's Angels." #6—"Mr. Mom."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Dead Zone." #2—582-5070. Thru Oct. 24, Oct. 26: "Beyond the Limit." Oct. 25, 27: Closed

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Trading Places."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Risky Business."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Tent.: "The Right Stuff." #2—"The Right Stuff."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3**—"Easy Money." **EMBASSY 4**—"Staying Alive."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Oct. 24: "Cabin in the Sky"; "Stormy Weather." Oct. 25-26: "Health"; "Where's Poppa." Oct. 27-29: "The Thing"; "Dawn of the Dead." Oct. 30: "Modern Times"; "City Lights." #2—Oct. 24-25: "Attack of the Killer Tomatoes"; "The Cars That People Eat." Oct. 26-27: "The Song Remains the Same"; "AC/DC." Oct. 28-29: "Love and Death"; "Everything You Always Wanted to Know About Sex." Oct. 30: "Judgment at Nuremberg."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Oct. 27: "Pieces." Beg. Oct. 28: "Wicked Lady." #2—Thru Oct. 27: "Frightmare." Beg. Oct. 28: "Possession."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Flashdance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Hanna K."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Brainstorm."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Americana."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Oct. 20: "The Leopard." Beg. Oct. 21: Czech Film Festival.

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Streamers."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Daniel."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "All the Right Moves."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Heat and Dust."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Never Say Never Again." #2—"Zelig."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Romantic Comedy." **CORONET**—"Heart Like a Wheel."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Cross Creek."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Ballad of Gregorio Cortez." **CINEMA II**—753-0774. "Educating Rita."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Oct. 27: "Fanny & Alexander." Beg. Oct. 28: "Going Berserk." #2—832-2720. "Never Cry Wolf."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Under Fire." #2—"The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Rumble Fish."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Risky Business."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Oct. 27: "Frightmare." Beg. Oct. 28: "Going Berserk."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Dead Zone." #2—"Beyond the Limit."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Cross Creek."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Oct. 27: "Fistful of Talons"; "Kung Fu Zombie." Beg. Oct. 28: "Possession."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Big Chill."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Danton." #2—"Lonely Hearts." #3—"Pauline at the Beach."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Rear Window." #2—"Passion."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Oct. 24: "Julius Caesar." Oct. 25-26: "Dead of Night"; "The Rocking Horse Winner." Oct. 27-29: "The Swan"; "The Prince and the Showgirl." Oct. 30: "Our Man in Havana"; "Sebastian."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Oct. 27: "Ernesto." Beg. Oct. 28: Australian Film Festival— Oct. 28: "The Cars That Ate Paris." Oct. 29: "The Year of Living Dangerously"; "Newsfront." Oct. 30: "My Brilliant Career"; "Picnic at Hanging Rock."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Never Say Never Again." #2—"Mr. Mom." #3—"The Big Chill." #4—"Fanny & Alexander."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Hanna K." #2—"Zelig."

95. **THALIA—95th St. W. of B'way.** 222-3370. Oct. 24: "The Dark Command"; "Flaming Star." Oct. 25: "War and Peace"; "Marriage." Oct. 26: "Gate of Hell"; "The Devil's Temple." Oct. 27: "Sisters"; "Chained for Life." Oct. 28-29: "The Stationmaster's Wife"; "Despair." Oct. 30: "The Bicycle Thief"; "A Brief Vacation."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 24: "Princess Yang Kwei Fei"; "The End of Summer." Oct. 25: "Marty"; "Catered Affair." Oct. 26: "Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles." Oct. 27: "Mister Roberts"; "Shake Hands With the Devil." Oct. 28: "The Night of the Shooting Stars"; "Three Brothers." Oct. 29: "Fellini Satyricon"; "Fellini's Roma." Oct. 30: "Bringing Up Baby"; "Woman of the Year."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Oct. 27: "Trading Places"; "48 Hrs." Beg. Oct. 28: "Possession." #2—"Going Berserk." #3—"Mr. Mom"; "Max Dugan Returns." #4—"Cross Creek."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Oct. 27: "Kung Fu Zombie." #2—"Never Say Never Again."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Oct. 28, 8:30 p.m.: "The New York School."

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Oct. 24, 12 noon: The Pioneers of Superimposition—"Dream of a Rarebit Fiend" (1906) by Edwin S. Porter, "Lot in Sodom" (1934) by J.S. Watson, Melville Weber, "Bells of Atlantis" (1952) by Ian Hugo, "Dance Chromatic" (1959) by Ed Emshwiller, "The Dead" (1960) by Stan Brakhage, "Chumlum" (1964) by Ron Rice, "Joan of Arc" (1964) by Piero Heliczer, "Castro Street" (1966) by Bruce Baillie, "Late Superimpositions" (1964) by Harry Smith. Oct. 25, 12 noon: The Pioneers of American Documentary Film—"The Plow That Broke the Plains" (1936) by Pare Lorentz, Leo Hurwitz, Ralph Steiner, Paul Strand, "The River" (1937) by Lorentz, "The City" (1939) by Steiner, Lorentz, Willard Van Dyke. Oct. 27, 12 noon: The Pioneers of American Documentary Film—"Valley Town" (1940) by Van Dyke, "Sausalite" (1948) by Frank Stauffacher, "All My Babies" (1952) by George Stoney. Oct. 28, 12 noon: The Pioneers of the Political Film—"The Cry of Jazz" (1955) by Ed Bland, "Wasn't That a Time" (1962) by Phil and Michael Burton, "Oh Dem Watermelons" (1965) by Robert Nelson, "For Life Against War" (1967) by over 60 filmmakers.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Oct. 28, 7:45 p.m.: "Tarnished Lady" (1931) by George Cukor, "My Sin" (1931) by George Abbott. Oct.

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STARTS FRIDAY OCT. 28th

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

29, 6:30 p.m.: Video in the Gallery; 7:30 p.m.: "Take a Chance" (1933) by Lawrence Schwab, "Social Register" (1933) by Marshall Neilan.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Oct. 26, 8 p.m.: "I Married a Witch" (1942) by René Clair.

COLUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St. 280-2306 Oct. 28, 7 p.m.: "The Spider's Stratagem" (1969) by Bernardo Bertolucci.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Oct. 26, 1, 3:15, 6, 8:30 p.m.: "A Bout de Souffle" (1960) by Jean-Luc Godard.

GOETHE HOUSE—Tish Hall, NYU, 40 W. 4th St. 744-8310. Free. Oct. 28, 7 p.m.: "The Lost Son" (1934) by Luis Trenker; 9 p.m.: "The Emperor of California" (1936) by Luis Trenker.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Oct. 29, 4 p.m.: "Dr. No", a James Bond thriller; 8:30 p.m.: "Swept Away" by Lina Wertmuller.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. *The Films of Nagisa Oshima*—Oct. 28, 7:30 p.m.: "A Street of Love and Hope" (1959), "Three Resurrected Drunkards" (1968). Oct. 29, 1 p.m.: "Dear Summer Sister" (1973); 4 p.m.: "Three Resurrected Drunkards", "A Street of Love and Hope"; 7:30 p.m.: "The Catch" (1961). Oct. 30, 1 p.m.: "The Catch"; 4 p.m.: "Dear Summer Sister".

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Video—Thru Oct. 29, Tues.-Sat., 1 p.m.: "Theme Song" (1974) by Vito Acconci, "Semi-Buffet" (1975) by William Wegman, "Shepherd's Pie Dear" (1981) by Kevin McMahon; 2:15 p.m.: "5 dim/MIND" (1983) and "New Building Under the Water" (1982) by Ken Feingold; "Business at Pete's Store" (1983) by Traci Sampson; 4 p.m.: Tapes by request.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Written by Levinson and Link—Oct. 25, 12:15 p.m.: "Mannix" (1967), "Captive Audience" (1962); 2:15 p.m.: "The Storyteller" (1977). Oct. 26, 12:15 p.m.: "The Whole World is Watching" (1969); 2:15 p.m.: "Crisis at Central High" (1981). Oct. 27, 12:15 p.m.: "Take Your Best Show" (1982); 2:15 p.m.: "Two on a Bench" (1971), "A Cry for Help" (1975). Oct. 28, 12:15 p.m.: "The Boston Money Party" (1964), "Enough Rope" (1960); 2:15 p.m.: "Who Killed the Mysterious Mr. Foster?" (1971). Oct. 29, 12:15 p.m.: "Tigers Left, Tigers Right" (1964), "Who Killed Everybody?" (1964); 2:15 p.m.: "Man With a Cane" (1961).

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Cineprobe series—Oct. 24, 6 p.m.: Recent work of James Broughton, made in collaboration with Joel Singer, including the New York premiere of "Devotions" (1983). What's Happening? Film Series—Oct. 25, 6 p.m.: "The Leaves of the Sea are Shaken and Shaken" (1983) by Jane Abbott, Robert Yeomans. Films From the Archive—Oct. 29-30, 12 noon: "Captain Blood" (1935) by Michael Curtiz.

NEW ASSEMBLY THEATER—360 E. 10th St. at Ave. B 505-6590. Adm. $1.50. Oct. 25, 8 p.m.: "Wolfen" (1981) by Michael Wadleigh.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Oct. 24, 8 p.m.: "La Traviata" (1982) by Franco Zeffirelli. Oct. 25-26, 8 p.m.: "Chicken Ranch" (1983) by Nick Broomfield, Sandi Sissel. Oct. 27, 7:30 p.m. (in the screening room): "Miracle in Milan" (1951) by Vittorio de Sica. Oct. 27, 8 p.m. and Oct. 28, 8, 9:45 p.m.: "Alsino and the Condor" (1982) by Miguel Littin. Oct. 29, 8 p.m.: "The Old Dark House" (1932) by James Whale, "Cat People" (1942) by Jacques Tourneur. Oct. 30, 5, 7:30 p.m.: "La Cage aux Folles" (1978) by Edouard Molinaro.

NEW YORK CITY LABOR FILM FESTIVAL—NYU Main Bldg., Room 703, 100 Washington Sq. East 677-3900 Adm. free. Oct. 25, 7:45 p.m.: "We Are One" (1982) by the International Ladies Garment Workers Union Local 23-25, "The Sewing Woman" (1982) by Arthur Dong. Oct. 28, 7:45 p.m.: "Native Land" (1942) by Leo Hurwitz, Paul Strand.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Oct. 25, 12 noon: "Sergei Eisenstein's Mexican Study Film" (1930-31). Oct. 27, 12 noon: "Man With a Movie Camera" (1924) by Dziga Vertov.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Oct. 28, 8 p.m.: "Breathless" (1960).

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Oct. 25, 6 p.m.: "The Black Room" (1935) by Roy William Neill, "The Man They Could Not Hang" (1939) by Nick Grinde, "The Devil Commands" (1941) by Edward Dmytryk, "Before I Hang" (1940) by Grinde. Oct. 26, 6 p.m.: "The Lady is Willing" (1942) by Mitchell Leisen, "The Heat's On" (1943) by Gregory Ratoff, "Adventure in Manhattan" (1936) by Edward Ludwig, "Girls of the Road" (1940) by Grinde. Oct. 27, 6 p.m.: "SNAFU" (1946) by Jack Moss, "Pickup" (1950) by Hugo Haas, "Pushover" (1954) by Richard Quine, "City of Fear" (1959) by Irving Lerner. Oct. 28, 4 p.m.: "So Dark the Night" (1945) by Joseph H. Lewis, "Nightfall" (1957) by Jacques Tourneur, "Slightly French" (1949) by Douglas Sirk; 8:45 p.m.: "Shockproof" (1948) by Sirk, "Scandal Sheet" (1952) by Phil Karlson. Oct. 29, 4 p.m.: "Brief Moment" (1933) by David Burton, "Virtue" (1932) by Edward Buzzell; 8:45 p.m.: "No More Orchids" (1932) by Walter Lang, "Twentieth Century" (1934) by Howard Hawks. Oct. 30, 4 p.m.: "Over 21" (1945) by Charles Vidor, "Born Yesterday" (1950) by George Cukor, "The More the Merrier" (1943) by George Stevens; 8:45 p.m.: "My Sister Eileen" (1942) by Alexander Hall, "The Fuller Brush Girl" (1950) by Lloyd Bacon. Free Public Service Film—Fri.-Sun., 2 p.m.: "Bitter Cane", a film about the history and contemporary realities of Haiti, by Jacques Arcelin.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Oct. 29, 2 p.m.: "The Hero as Artist" (1970) by Kenneth Clark, "*Michelangelo: The Last Giant*" (1967) by Lou Hazam.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. Oct. 28-29, 8 p.m.: "Urgh! (A Music War)" (1981) with The Police, Pere Ubu, Gary Newman and more; 10 p.m.: "Alphabet", "The Grandmother", 2 shorts by David Lynch, director of *Eraserhead* and *The Elephant Man;* 11 p.m.: "Urgh! (A Music War)." Oct. 30, 6 p.m.: "Urgh! (A Music War)"; 8 p.m.: "Alphabet", "The Grandmother"; 9 p.m.: "Urgh! (A Music War.)"

VIDEO REDBAR—First Ave. and 7th St. Oct. 26, 9:30 p.m.: Selected works of Scott Rankin (1979-81), plus short works by Earl Ripling, Leslie Tonkonow, Bruce Tovsky.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Oct. 25-30, 12 noon, 3 p.m.: "My Word" (1973-74) by Vito Acconci.

YM & YWHA—Washington Heights & Inwood Branch, 54 Nagle Ave. 427-6000, ext. 162. Adm. $2.25, $1.75 members. Oct. 30, 10:30 a.m.: "Escape to Witch Mountain" (1976).

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Oct. 27: "Never Say Never Again." Beg. Oct. 28: "The Osterman Weekend." #2—Thru Oct. 27: "National Lampoon's Vacation." Beg. Oct. 28: "Richard Pryor Here and Now." #3—"Revenge of the Ninja."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Going Berserk."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Night of the Zombies." #2—"Brainstorm."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Oct. 27: "The Dead Zone." #2—Thru Oct. 27: "The Big Chill."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Big Chill." #2—"All the Right Moves."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. Thru Oct. 27: "Frightmare"; "Funeral Home." Beg. Oct. 28: "Richard Pryor Here and Now."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Oct. 27: "Brainstorm." Beg. Oct. 28: "Wicked Lady." #2—"Under Fire." #3—"All the Right Moves." #4—Thru Oct. 27: "Risky Business." Beg. Oct. 28: "Going Berserk."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Oct. 20: "Night of the Zombies"; "Revenge of the Ninja." Beg. Oct. 21: "A Fist Full of Talons"; "Kung Fu Zombie."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"The Dead Zone." #2—"Never Say Never Again."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Fanny & Alexander."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Under Fire." #2—"The Big Chill." #3—"All the Right Moves."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Never Say Never Again." #2—Thru Oct. 27: "Frightmares." Beg. Oct. 28: "Possession." #3—"Pieces."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Never Say Never Again." #2—"All the Right Moves." #3—"Brainstorm." #4—Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Wicked Lady." #5—Thru Oct. 27: "Nightmares." Beg. Oct. 28: "Going Berserk."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Under Fire." #2—"The Dead Zone."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"All the Right Moves." #2—Beg. Oct. 28: "Possession."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. "The Big Chill."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Never Say Never Again." #2—Thru Oct. 29: "Frightmares." Beg. Oct. 28: "Going Berserk." #3—"Under Fire." #4—"Brainstorm."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Under Fire." #2—"The Dead Zone." #3—Thru Oct. 27: "Dracula Blows His Cool." Beg. Oct. 28: "Going Berserk." #4—"Never Say Never Again."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Zelig." #2—Thru Oct. 27: "Easy Money."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Under Fire." #2—"Brainstorm." #3—"Frightmares."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Never Say Never Again." #2—"Fanny & Alexander."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Oct. 20: "Night of the Zombies"; "Edge of Fury." Beg. Oct. 21: "A Fist Full of Talons"; "Kung Fu Zombie."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Never Say Never Again."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"All the Right Moves." #2—Thru Oct. 27: "The Dead Zone." Beg. Oct. 28: "Richard Pryor Here and Now." #3—"Heartland Reggae." #4—"A Boy and His Dog."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Oct. 27: "Fistful of Talons"; "Superpower." Beg. Oct. 28: "Richard Pryor Here and Now." #2—Thru Oct. 27: "Frightmares"; "Madman." Beg. Oct. 28: "Possession"; "Mausoleum."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"The Big Chill." #2—"The Dead Zone."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Never Say Never Again."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "Mr. Mom"; "Max Dugan Returns."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Frightmare."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Oct. 27: "Zelig"; "Twilight Zone—The Movie." Beg. Oct. 28: "Risky Business."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Oct. 15: "Flashdance." Beg. Oct. 26: "Staying Alive."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Brainstorm." #2—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Deal of the Century." #3—"All the Right Moves." #4—Thru Oct. 27: "A Boy and His Dog"; "Eddie and the Cruisers." Beg. Oct. 28: "Richard Pryor Here and Now."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Romantic Comedy."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Oct. 20: "Betrayal." #2—"The Big Chill."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"The Dead Zone." #3—"Never Say Never Again."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"The Dead Zone."

304. **NEW DORP—LANE—** 351-2110. "Under Fire."

305. **NEW DORP—RAE—** 979-0444. #1—"Dracula Blows His Cool." #2—"Never Say Never Again."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Frightmare." #2—"All the Right Moves."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Never Say Never Again." #2—"Under Fire."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Brainstorm."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Brainstorm." #2—"Under Fire." #3—"Never Say Never Again." #4—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"All the Right Moves." #2—"Brainstorm." #3—"The Dead Zone." #4—Thru Oct. 27: "Romantic Comedy." Beg. Oct. 28: "Wicked Lady."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Oct. 27: "WarGames"; "Roller Boogie." Beg. Oct. 28: "Private School"; "Bad Boys."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway.** 423-7200. #1—"The Big Chill." #2—"Zelig." #3—"Under Fire." #4—Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Richard Pryor Here and Now." #5—Thru Oct. 27: "Easy Money." Beg. Oct. 28: "Going Berserk." #6—"Romantic Comedy."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"The Big Chill." #2—"The Dead Zone."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Under Fire." #2—"Trading Places."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Oct. 27: "The Dead Zone." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"All the Right Moves." #3—Thru Oct. 27: "A Boy and His Dog"; "Hell's Angels."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Big Chill." #2—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Deal of the Century." #3—"Never Say Never Again."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Under Fire." #2—"Frightmare." #3—Thru Oct. 27: "Dracula Blows His Cool." Beg. Oct. 28: "Going Berserk." #4—Thru Oct. 27: "WarGames." Beg. Oct. 28: "Possession."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Betrayal." #2—"The Big Chill."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. "Trading Places"; "An Officer and A Gentleman."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"All the Right Moves." #2—Thru Oct. 27: "Frightmares." Beg. Oct. 28: "Going Berserk."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Never Say Never Again." #2—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Wicked Lady." #3—"Risky Business." #4—Thru Oct. 27: "Draucla." Beg. Oct. 28: "Possession."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"The Dead Zone." #2—"Brainstorm."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Oct. 27: "Frightmare." Beg. Oct. 28: "The Osterman Weekend."

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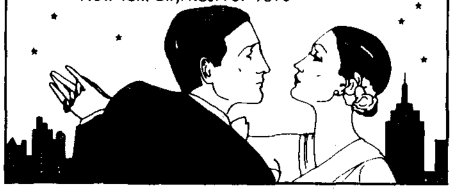

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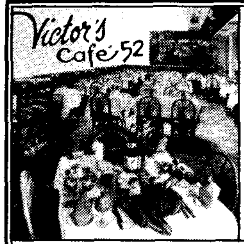

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MOVIES

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Under Fire." #2—"The Dead Zone." #3—Thru Oct. 27: "Dracula Blows His Cool." Beg. Oct. 28: "Wicked Lady."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Going Berserk."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"All the Right Moves." #2—"Never Say Never Again." #3—Thru Oct. 27: "Frightmare." Beg. Oct. 28: "Possession."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. "Mr. Mom"; "Night of the Zombies."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Oct. 20: "Easy Money"; "An Officer and a Gentleman." Beg. Oct. 21: "Mr. Mom"; "Max Dugan Returns."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. "Trading Places."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "Mr. Mom"; "Max Dugan Returns."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Never Say Never Again." #2—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Going Berserk."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. "National Lampoon's Vacation." Oct. 28: "Easy Money."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Mr. Mom." #2—"Brainstorm."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Under Fire." #2—"The Big Chill."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Brainstorm." #2—"The Big Chill."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. "Mr. Mom"; "Young Doctors in Love." Oct. 28: "Risky Business."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Under Fire." #2—"The Big Chill."

501. BALDWIN—RKO— 223-9230. "Frightmare."

502. BELLEROSE—RKO— 775-1351. Thru Oct. 25: "Flashdance." Beg. Oct. 26: "Staying Alive."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—"Easy Money." #2—"Mr. Mom."

511. EAST MEADOW—FLICK— 794-8008. #1—"Mr. Mom." #2—"Easy Money."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Brainstorm." #2—"Never Say Never Again." #3—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Going Berserk." #4—"All the Right Moves."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business." #2—Thru Oct. 27: "The Grey Fox." Beg. Oct. 28: "Get Crazy."

516. FARMINGDALE—RKO— 249-0122. Thru Oct. 25: "Flashdance." Beg. Oct. 26: "Staying Alive."

517. FLORAL PARK—RKO FLORAL— 352-2280. "All the Right Moves."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Brainstorm." #2—"Night of the Zombies."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"The Dead Zone." #2—"Brainstorm." #3—"Never Say Never Again."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Never Say Never Again." #2—"All the Right Moves." #3—Thru Oct. 27: "Frightmares." Beg. Oct. 28: "Possession."

524. HEWLETT—RKO— 791-6768. Thru Oct. 25: "Flashdance." Beg. Oct. 26: "Staying Alive."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Never Say Never Again." #2—Tent.: "Risky Business."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "All the Right Moves." **SOUTH**—"The Right Stuff."

529. LAWRENCE—RKO— 371-0203. #1—"Frightmares." #2—"The Dead Zone." #3—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Oct. 20: "Eddie and the Cruisers"; "Let's Spend the Night Together." #2—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Easy Money."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Under Fire." #2—"The Dead Zone." #3—"Educating Rita." #4—"Flashdance"; "48 Hrs." #5—"The Big Chill." #6—"Beyond the Limit."

532. LONG BEACH—LIDO— 432-0056. Thru Oct. 27: "Mr. Mom"; "The Entity." Beg. Oct. 28: "Risky Business"; "The Boogens."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Under Fire." #2—"Brainstorm." #3—Thru Oct. 27: "Romantic Comedy." Beg. Oct. 28: "Going Berserk." #4—Thru Oct. 27: "Betrayal." Beg. Oct. 28: "Wicked Lady."

535. MALVERNE—TWIN— 599-6966. #1—Thru Oct. 20: "Trading Places." Beg. Oct. 21: "Mr. Mom." #2—"Easy Money."

536. MANHASSET—MANHASSET— 627-7887. #1—"Brainstorm." #2—"Zelig." #3—Thru Oct. 27: "Romantic Comedy." Beg. Oct. 28: "Going Berserk."

537. MANHASSET—RKO CINEMA— 627-1300. "Fanny & Alexander."

540. MASSAPEQUA—PEQUA— 799-6464. "All the Right Moves."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Dead Zone." #2—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #3—"Risky Business." #4—Thru Oct. 27: "Dracula Blows His Cool." Beg. Oct. 28: "Possession." #5—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Educating Rita." #6—"Brainstorm." #7—"Never Say Never Again."

542. MERRICK—GABLES— 546-0734. Thru Oct. 27: "Staying Alive." Beg. Oct. 28: "National Lampoon's Vacation."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Under Fire."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "Dracula Blows His Cool."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—"Easy Money." #2—"Trading Places."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Oct. 27: "Trading Places." Beg. Oct. 28: "Risky Business." #2—Thru Oct. 27: "Mr. Mom."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Big Chill." #2—"Under Fire."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Manhattan"; "Annie Hall."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Frightmare." #2—"The Dead Zone."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Oct. 27: "Trading Places." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"Under Fire." #3—Thru Oct. 27: "Lonely Hearts." Beg. Oct. 28: "Wicked Lady."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Oct. 27: "Mr. Mom." Beg Oct. 28 (tent.): "The Grey Fox."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "All the Right Moves."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Never Say Never Again." #2—"Zelig."

559. ROSLYN—ROSLYN— 621-8488. #1—"The Big Chill." #2—"Danton."

562. SYOSSET—UA CINEMA 150— 364-0700. "Rumble Fish."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Rumble Fish." #2—"Night of the Zombies." #3—"Brainstorm." #4—"All the Right Moves." #5—"Never Say Never Again." #6—"Under Fire." #7—"Educating Rita." #8—"The Dead Zone." #9—"Frightmares." #10—"The Right Stuff." #11—"The Big Chill."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Under Fire." #2—"Betrayal."

571. WANTAGH—RKO— 781-6969. "Frightmare."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Oct. 27: "Never Say Never Again." Beg. Oct.

28: "Richard Pryor Here and Now." #2—"The Dead Zone." #3—Thru Oct. 27: "Under Fire." Beg. Oct. 28: "Going Berserk."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Tender Mercies." #2—"National Lampoon's Vacation."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Rumble Fish."

602. **BABYLON—RKO—** 669-0700. #1—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"All the Right Moves."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"The Dead Zone." #2—"Night of the Zombies." #3—"Beyond the Limit."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Oct. 27: "Brainstorm." Beg. Oct. 28: "Going Berserk."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Never Say Never Again." #2—"Under Fire."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business."

615. **COMMACK—DRIVE-IN—** 499-2900. Closed.

616. **COMMACK—MAYFAIR—** 543-0707. "Brainstorm."

617. **COMMACK—RKO—** 499-4545. #1—"All the Right Moves." #2—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now."

619. **CORAM—CORAM—** 698-7200. "Never Say Never Again."

621. **CORAM—PINE—** 698-6442. #1—"Mr. Mom." #2—"Brainstorm."

622. **DEER PARK—DEER PARK—** 667-2440. "Easy Money."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Rumble Fish." #2—"Never Say Never Again." #3—"All the Right Moves." #4—Thru Oct. 27: "Beyond the Limit." Beg. Oct. 28: "Educating Rita." #5—"The Dead Zone."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "The Grey Fox."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "All the Right Moves."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Never Say Never Again." #2—"The Dead Zone."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Brainstorm." #2—Thru Oct. 27: "Frightmares." Beg. Oct. 28: "Wicked Lady."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Night of the Zombies."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Never Say Never Again." #2—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #3—"All the Right Moves." #4—Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "The Osterman Weekend."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Oct. 27: "Frightmares." Beg. Oct. 28: "Possession."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Oct. 27: "WarGames." Beg. Oct. 28: "Going Berserk."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Oct. 27: "The Big Chill." #2—Thru Oct. 27: "Frightmare." #3—Thru Oct. 27: "The Grey Fox."

636. **KINGS PARK—KINGS PARK—** 269-4422. "Mr. Mom."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Brainstorm."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Oct. 27: "Mr. Mom."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Brainstorm." #2—Thru Oct. 27: "Risky Business." Beg. Oct. 28: "Richard Pryor Here and Now." #3—Thru Oct. 27: "Zelig."

641. **MONTAUK—THE MOVIES—** 668-2393. "Mr. Mom."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Oct. 27: "Frightmares." Beg. Oct. 28: "Going Berserk." **OUTDOOR**—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Possession."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Mr. Mom." #2—"Staying Alive."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Oct. 27: "National Lampoon's Vacation"; "Twilight Zone—The Movie." Beg. Oct. 28: "Easy Money."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Never Say Never Again." #2—"All the Right Moves." #3—Thru Oct. 27: "Octopussy." Beg. Oct. 28: "Educating Rita."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #2—Thru Oct. 27: "WarGames." Beg. Oct. 28: "Going Berserk."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Dead Zone." **OUTDOOR**—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Possession."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Oct. 27: "Risky Business." Beg. Oct. 28: "Possession." #2—"Under Fire."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—Thru Oct. 27: "Zelig." Beg. Oct. 28: "Going Berserk." #2—Thru Oct. 29: "The Grey Fox." Beg. Oct. 28: "Possession."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Oct. 25: "Flashdance." Beg. Oct. 26: "Staying Alive."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Oct. 27: "Flashdance"; "An Officer and a Gentleman." Beg. Oct. 28: "Risky Business."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Oct. 23: "Valentina." Oct.28-30: "Annie Hall."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Oct. 27: "Mr. Mom." #2—Thru Oct. 27: "Zelig." #3—"Brainstorm."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Never Say Never Again."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"Brainstorm." #3—"Under Fire."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Under Fire." #2—"The Dead Zone." #3—"The Big Chill."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Oct. 27: "The Big Chill."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Oct. 27: "Romantic Comedy." Beg. Oct. 28: "Going Berserk."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Under Fire." #2—Thru Oct. 27: "La Traviata." Beg. Oct. 28: " Educating Rita."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "The Dead Zone."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Rumble Fish." #2—Thru Oct. 27: "Rumble Fish." Beg. Oct. 28: "Wicked Lady." #3—"Frightmares."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Beg. Oct. 28: "Deal of the Century." #2—"Going Berserk."

707. **HARRISON—SILVER SCREEN CINEMA—** 835-2961. Oct. 24-25: "A Clockwork Orange"; "The Exorcist." Oct. 26-28: "Eating Raoul." Oct. 29-30: "Last Tango in Paris."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Oct. 27: "Romantic Comedy." #2—Thru Oct. 27: "Mr. Mom." #3—Thru Oct. 27: "The Big Chill." #4—"Under Fire."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Zelig."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Brainstorm." #2—"Never Say Never Again." #3—Thru Oct. 27: "Dracula Blows His Cool." Beg. Oct. 28: "Going Berserk." #4—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Possession."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"Never Say Never Again."

712. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Oct. 20: "Easy Money." Beg. Oct. 21: "Mr. Mom."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"The Big Chill." #2—"Under Fire."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Night of the Zombies." #2—"Dracula Blows His Cool." #3—Thru Oct. 27: "The Dead Zone." Beg. Oct. 28: "The Osterman

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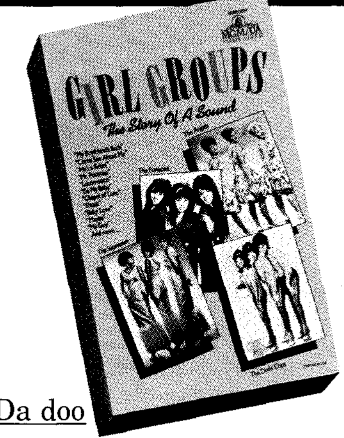

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Weekend." #4—"All the Right Moves." #5—Thru Oct. 27: "Frightmares." Beg. Oct. 28: "Deal of the Century."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Never Say Never Again."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Never Say Never Again." #2—Thru Oct. 27: "The Big Chill."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Betrayal." #2—"Night of the Zombies." #3—"Brainstorm." #4—"Mr. Mom."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Never Say Never Again." #2—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #3—"The Dead Zone." #4—"All the Right Moves."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Oct. 27: "Mr. Mom."

722. **RYE—RYE RIDGE—** 939-8177. #1—"The Dead Zone." #2—"Under Fire."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Lonely Hearts."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Oct. 27: "National Lampoon's Vacation." Beg. Oct. 28: "Risky Business."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Never Say Never Again." #2—"The Dead Zone."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "All the Right Moves."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Oct. 27: "Brainstorm." #2—"All the Right Moves."

731. **YONKERS—KENT—** 237-3440. Thru Oct. 20: "Night of the Zombies"; "Yellowbeard." Beg. Oct. 21: "Mr. Mom"; "The King of Comedy."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"The Right Stuff." #2—"Never Say Never Again." #3—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #4—Thru Oct. 27: "Zelig." Beg. Oct. 28: "Going Berserk."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Under Fire." #2—"The Dead Zone." #3—"Night of the Zombies"; "Funeral Home."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Under Fire." #2—"Zelig."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. "Rumble Fish."

746. **NEW CITY—TOWN—** 634-5100. #1—"The Big Chill." #2—"The Dead Zone."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"All the Right Moves." #2—"Never Say Never Again."

748. **NYACK—CINEMA EAST—** 358-6631. "Fanny & Alexander."

751. **PEARL RIVER—CENTRAL—** 735-2530. "All the Right Moves."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Under Fire."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Mr. Mom."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Brainstorm."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Under Fire."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—RKO MERRITT TWIN—** 374-0026. #1—"The Dead Zone." #2—"All the Right Moves."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Fanny & Alexander." #2—"Night of the Zombies."

774. **DANBURY—CINE—** 743-2200. #1—"The Big Chill." #2—Thru Oct. 27: "Educating Rita." Beg. Oct. 28: "Deal of the Century." #3—"Romantic Comedy."

775. **DANBURY—CINEMA—** 748-2923. #1—Thru Oct. 27: "Brainstorm." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"All the Right Moves."

777. **DANBURY—PALACE—** 748-7496. #1—"Never Say Never Again." #2—"The Dead Zone." #3—"Under Fire."

778. **DARIEN—PLAYHOUSE—** 655-0100. "The Big Chill."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"The Dead Zone." #2—"Rumble Fish."

780. **FAIRFIELD—COUNTY—** 334-1411. "Hell's Angels."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Big Chill." #2—"Educating Rita." #3—"Brainstorm."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Never Say Never Again."

784. **NORWALK—CINEMA—** 838-4504. #1—"Risky Business." #2—"The Dead Zone."

785. **NORWALK—NORWALK—** 866-3010. "Rumble Fish."

788. **SOUTH NORWALK—SONO—** 866-9202. Oct. 24-25: "Cousin, Cousine"; "The Man Who Loved Women." Oct. 26-27: "Alsino and the Condor." Oct. 28-29: "Bananas"; "Everything You Always Wanted to Know About Sex"; "Sleeper." Oct. 30: "Play it Again, Sam"; "Casablanca."

789. **SPRINGDALE—STATE—** 325-0250. "Trading Places."

790. **STAMFORD—AVON—** 324-9205. #1—"Under Fire." #2—Thru Oct. 27: "Hell's Angels." Beg. Oct. 28: "Richard Pryor Here and Now."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Never Say Never Again." #2—"The Dead Zone." #3—Thru Oct. 27: "Romantic Comedy." Beg. Oct. 28: "Deal of the Century."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"The Right Stuff." #2—"All the Right Moves."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Never Say Never Again." #2—"The Big Chill." #3—"Under Fire."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"The Big Chill." #2—"The Right Stuff." #3—227-9619. "Educating Rita." #4—226-6666. "Never Say Never Again."

796. **WESTPORT—POST—** 227-0500. "Under Fire."

798. **WILTON—CINEMA—** 762-5678. "All the Right Moves."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Going Berserk." #2—"Never Say Never Again." #3—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Possession."

801. **HARRISON—WARNER—** 482-8550. #1—"The Dead Zone." #2—Thru Oct. 27: "Easy Money." Beg. Oct. 28: "Richard Pryor Here and Now."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"All the Right Moves." #2—Thru Oct. 27: "Brainstorm."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Never Say Never Again." #2—Thru Oct. 27: "Dracula Blows His Cool"; "Frightmares." Beg. Oct. 28: "Wicked Lady." #3—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Going Berserk."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"All the Right Moves." #2—"The Dead Zone." #3—"Romantic Comedy." #4—"Hell's Angels."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Brainstorm." #2—"Under Fire." #3—"The Big Chill." #4—"Never Say Never Again." #5—"Rumble Fish." #6—"Risky Business."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Oct. 27: "Mr. Mom"; "Megaforce." Beg. Oct. 28: "Risky Business"; "Night Shift."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"The Dead Zone." #2—"Never Say Never Again."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Brainstorm."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Under Fire."

819. **MILLBURN—RKO—** 376-0800. #1—"The Grey Fox." #2—"Brainstorm."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Zelig." #2—"Under Fire." #3—"Fanny & Alexander."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business." #2—Thru Oct. 27: "Trading Places." Beg. Oct. 28: "Going Berserk." #3—Thru Oct. 27: "Flashdance." Beg. Oct. 28: "Possession."

828. **VERONA—VERONA—** 239-0880. "Rumble Fish."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Never Say Never Again." #2—"Educating Rita." #3—"All the Right Moves."

Union County

841. **CRANFORD—RKO—** 276-9120. #1—"Frightmares." #2—Thru Oct. 26: "Manhattan"; "Annie Hall."

842. **ELIZABETH—ELMORA—** 352-3483. "Mr. Mom."

843. **ELIZABETH—LIBERTY TWIN—** 351-5140. #1—Thru Oct. 27: "Mr. Mom"; "The Entity." Beg. Oct. 28: "Risky Business." #2—Thru Oct. 27: "Revenge of the Ninja"; "Poltergeist." Beg. Oct. 28: "Possession."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Going Berserk." #2—Thru Oct. 27: "Frightmare." Beg. Oct. 28: "Possession."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Oct. 27: "Trading Places." Beg. Oct. 28: "Risky Business."

849. **SUMMIT—STRAND—** 273-3900. "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. "Never Say Never Again."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Under Fire."

854. **UNION—RKO—** 686-4373. #1—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"The Dead Zone."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Oct. 27: "WarGames." Beg. Oct. 28: "Wicked Lady." #2—"Under Fire." #3—Thru Oct. 27: "Romantic Comedy." Beg. Oct. 28: "Going Berserk."

Bergen County

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Under Fire." #2—"Risky Business." #3—"The Big Chill." #4—"Frightmare."

863. **EMERSON—TOWN—** 261-1000. "The Big Chill."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Under Fire." #2—Thru Oct. 27: "Night of the Zombies." Beg. Oct. 28: "Going Berserk."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Never Say Never Again." #2—"Brainstorm."

868. **FORT LEE—SHARON—** 224-0202. "All the Right Moves."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Oct. 27: "The Big Chill." Beg. Oct. 28: "Richard Pryor Here and Now." #2—"Never Say Never Again."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—"Mr. Mom." #2—"Zelig."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Rumble Fish."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru Oct. 27: "Lonely Lady." Beg. Oct. 28: "Going Berserk."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Oct. 27: "Revenge of the Ninja"; "Strange Brew." Beg. Oct. 28: "Possession"; "Mausoleum."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #7—"All the Right Moves."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. Closed.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Oct. 27: "Mr. Mom." Beg. Oct. 28: "Risky Business."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"The Big Chill." #2—"The Dead Zone."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Oct. 27: "Zelig." #2—Thru Oct. 27: "Mr. Mom."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALL THE RIGHT MOVES—(1hr. 30m., '83) A high school athlete trys to move out of his home town by being accepted into college on a football scholarship. Dir. Michael Chapman, with Tom Cruise, Lea Thompson. R. **32, 54, 105, 109, 114, 201, 203, 220, 234, 306, 403, 411, 418, 428, 512, 517, 523, 528, 540, 557, 567, 602, 617, 625, 627, 632, 648, 714, 719, 728, 730, 747, 751, 770, 775, 792, 798, 803, 806, 830, 868, 878**

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. **406**

BALLAD OF GREGORIO CORTEZ, THE—(1hr. 39m., '83) Based on a true story, the life of a Mexican cowhand and his confrontation with a Texas sheriff, due to an interpreter's mistranslation. Dir. Robert M. Young, with Edward James Olmos. PG. **62**

BEYOND THE LIMIT—(1hr. 43m., '83) Feeble, miscast version of the excellent Graham Greene novel, *The Honorary Consul*. Michael Caine is the minor British diplomat kidnapped by guerillas in a small Argentine city; Richard Gere the young doctor of mixed Paraguyan-English descent who sleeps with Caine's young wife. Gere doesn't look at people the way a doctor does, and he walks with his rolling-hips, Rodeo Drive saunter; his British accent slips on and off like a false mustache applied with watery glue. The movie lacks atmosphere, tension, clarity—everything. Directed by John Mackenzie, who has shown great promise with *The Long Good Friday*. **33, 80, 531, 603, 625**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz*. A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 92, 104, 105, 114, 205, 223, 234, 236, 303, 401, 407, 408, 412, 414, 448, 450, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 632, 635, 649, 663, 664, 667, 708, 711, 713, 716, 719, 732, 746, 774, 778, 782, 793, 795, 807, 810, 854, 862, 863, 873, 883**

BRAINSTORM—(1hr. 46m., '83) Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from the person wearing it to any other person also wearing the helmet. The experiences can also be taped; one man makes a loop out of someone's orgasm and plays it all night. A woman scientist, in the throes of a heart attack, records that too, and her colleague moves heaven and earth to replay the tape and go through the experience with her (but why?). Directed by Douglas Trumbull. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. Also starring Christopher Walken, Cliff Robertson, and the late Natalie Wood. PG. **45, 103, 109, 201, 206, 212, 234, 308, 401, 403, 423, 447, 450, 512, 518, 519, 533, 536, 541, 567, 604, 616, 621, 629, 637, 640, 658, 663, 710, 717, 730, 755, 775, 782, 803, 807, 813, 819, 867**

CARMEN—(1hr. 39m., '83) A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55**

CROSS CREEK—(2hrs. 1m., '83) Fearfully sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling*. In the twenties, Rawlings (Mary Steenburgen), getting nowhere with her imitation gothic romances, leaves her husband and strikes off on her own, settling in a swampy Florida orange grove, refusing all company save that of a faithful black servant. Day after day, she sits on her porch, grimly pecking at her typewriter, while her backwoods neighbors—impoverished, ignorant, loving—live out the tumultuous lives that she will later transform into fiction. Screenwriter Dalene Young, adapting Rawlings's memoirs, has given us a myth of The Creative Writer. As far as we can see, Rawlings becomes a writer through sheer will power. Ideas, wit, perception have nothing to do with it. Mary Steenburgen, once a lovely comedienne, makes Rawlings prim, forbidding and manipulative. So dislikable a woman has rarely been celebrated as a heroine, so much plain snobbery and deviousness rarely presented as remarkable strength. In all, the movie treats this minor writer with a degree of reverence that might be considered excessive for a film biography of William Faulkner or Flannery O'Connor. Rip Torn and Dana Hill, as a warring father and daughter, restore some human reality, but not enough. Directed by Martin Ritt. PG. **11, 61, 82, 97**

★**DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton*, a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. **86, 559**

DEAD ZONE, THE—(1hr. 43m., '83) Based on a novel by Stephen King, a horror film initiated by a mysterious dizziness on a rollercoaster and developing into startling psychic powers. Dir. David Cronenberg, with Christopher Walken, Brooke Adams. R. **24, 33, 80, 104, 111, 202, 210, 220, 223, 237, 303, 403, 408, 411, 423, 426, 519, 529, 531, 541, 552, 567, 573, 603, 625, 628, 650, 664, 701, 714, 719, 722, 727, 733, 746, 770, 777, 779, 784, 791, 801, 806, 811, 854, 883**

DEAL OF THE CENTURY—(1hr. 38m., '83) A satire on Central America, featuring a man who deals in second-hand weapons for three members of a guerilla army. Dir. William Friedkin, with Chevy Chase, Sigourney Weaver. PG. **234, 412, 705, 714, 774, 791**

DIARY OF A LOST GIRL—(1hr. 40m., '29) An American premiere. A young pregnant woman is sent to (and escapes) a poorly administered reformatory. Dir. G.W. Pabst, with Louise Brooks. **5**

★**DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **16**

EASY MONEY—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **38, 211, 407, 436, 442, 503, 511, 530, 535, 547, 622, 645, 712, 801**

EDDIE AND THE CRUISERS—(1hr. 32m., '83) Due to a rediscovery of an early sixties rock 'n roll group, a reporter sets out to inquire into the mysterious death of the band's leader. Dir. Martin Davidson, with Tom Berenger, Michael Paré. PG. **234, 530**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **62, 531, 541, 567, 625, 648, 700, 774, 782, 795, 830**

ERNESTO—(1hr. 35m., '83) Based on the novel of Umberto Saba, a look at class structure and male sexuality as portrayed through the relationships of a young Jewish man. Dir. Salvatore Samperi, with Martin Halm, Michele Placido. **90**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **14, 70, 92, 113, 213, 537, 748, 773, 821, 849**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **3, 20, 38, 42, 233, 502, 516, 524, 531, 654, 655, 822**

GOING BERSERK—(1hr. 23m., '83) Religious cults, political figures and aerobic exercise are just part of this zany comedy featuring the cast of SCTV. Dir. David Steinberg, with John Candy, SCTV cast. R. **70, 78, 97, 102, 109, 201, 206, 210, 407, 413, 418, 427, 439, 512, 533, 536, 573, 604, 634, 642, 649, 653, 668, 705, 710, 732, 800, 805, 822, 846, 857, 864, 876**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **513, 555, 626, 635, 653, 819**

HANNA K—(1hr. 41m., '83) Vacuous, almost inane Costa-Gavras morality play set in Israel, starring the overly familiar Jill Clayburgh as a woman trying to decide among three lovers—her husband (Jean Yanne) a French Catholic she has left behind in Paris; her Israeli boyfriend (Gabriel Byrne), a prosecutor who has gotten her pregnant and whom she faces on opposite sides of a case; and a Palestinian (Mohamed Bakri), who has been arrested for entering the country illegally and who may or may not be a terrorist. She turns from one man to the other and then to a third, and then back to the first, and so on, and she has the entire world hanging on her decision. Trying for a suave and allusive tone, Costa-Gavras makes his Israelis sound like Parisians looking for a café. R. **44, 93**

HEART LIKE A WHEEL—(1hr. 53m., '83) Reviewed in this issue. PG. 60

HEARTLAND REGGAE—(1hr. 30m., '83) Filmed in Jamaica, featuring concert footage of Peter Tosh, Judy Mowatt, and the late Bob Marley, revealing the political and spiritual heartbeat of reggae. Dir. Jim Lewis. 7, 220

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. 56

★**JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES**—(3hrs. 18m., '83) In French, Eng. subtitles. It sounds like a stunt, but it's far from that. In 1977, the young Belgian filmmaker Chantal Akerman made this study of three days in the life of a middle-class widow in Brussels, and the world of avant-garde film has never been the same since. Akerman studies Jeanne Dielman's life from morning to night—her meticulous care of her apartment, her cooking and cleaning, her silent dinners with her son, her discreet afternoon rendezvous, day after day, with a variety of gentlemen who add to her modest income. The formal repetitions of the film build up a surprising intensity. Jeanne Dielman may symbolize the repressed, alienated woman, but she is also a recognizable, if drastically limited, human being. On the third day, her routine begins to disintegrate, and the movie works to a quick climax that is one of the most shocking scenes in modern cinema. Starring Delphine Seyrig. 96

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. 51

★**LEOPARD, THE**—(3hrs. 5m., '83) Originally released in 1963, in a shortened and dubbed version, this marvelous film, directed by Luchino Visconti, has now been reissued with all its original glories intact. Burt Lancaster, playing a Sicilian prince of the 19th century, is still dubbed (into Italian), but Lancaster is magnificent—physically grand, surprisingly funny (even without his voice). Adapted from the great novel by Giuseppe de Lampedusa, *The Leopard* is about the turbulent 1860s in Italy, when the Bourbon monarchy was overthrown by Garibaldi's "Red Shirts." Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his priveleges. It's one of the most touching of elegiac films and one of the most complex. The dashing young Alain Delon plays the Duke's opportunistic nephew, who makes a marriage with the beautiful daughter (Claudia Cardinale) of a grasping bourgeois. The famous ballroom scene, in which Lancaster dances with Cardinale, and in effect says farewell to life, is almost unbearably moving. Very grand, very luxurious, yet never extravagant in style and decor. **14, 47**

LET'S SPEND THE NIGHT TOGETHER—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. 530

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. 6

LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. **86, 554, 723**

LONELY LADY—(1hr. 32m., '83) The story of a woman's changing life and character, beginning with teenagehood in the L.A. suburbs, and her desire to write. Dir. Harold Robbins, with Pia Zadora. R. **32, 876**

MR. MOM—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. **32, 92, 97, 99, 201, 228, 407, 433, 436, 438, 447, 451, 503, 511, 513, 532, 535, 548, 549, 555, 609, 621, 632, 636, 638, 641, 643, 644, 658, 708, 712, 717, 720, 731, 754, 800, 809, 817, 822, 842, 843, 846, 874, 882, 885**

NEVER CRY WOLF—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion*, puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush*. The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the one depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. 70

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) James Bond stands up against an organization that holds the world under nuclear threat for ransom. Dir. Irvin Kershner, with Sean Connery, Klaus Maria Brandauer. PG. **22, 32, 58, 92, 98, 100, 111, 117, 201, 206, 210, 213, 219, 225, 237, 305, 307, 401, 412, 420, 428, 439, 512, 519, 523, 526, 541, 558, 567, 573, 606, 619, 625, 628, 632, 648, 662, 710, 711, 715, 716, 719, 727, 732, 747, 777, 783, 791, 793, 795, 800, 805, 807, 811, 830, 851, 867, 873, 889**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **96**

OSTERMAN WEEKEND, THE—(1hr. 42m., '83) A suspense-thriller about an American journalist and his fear that his friends are Soviet agents. Dir. Sam Peckinpah, with Rutger Hauer, John Hurt, Dennis Hopper, Meg Foster. **100, 424, 632, 714**

PASSION—(1hr. 27m., '83) About the making of a film composed of a series of famous paintings and musical accompaniments. Dir. Jean-Luc Godard, with Isabelle Huppert, Hanna Schygulla. R. **88**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles*, but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86**

PRIVATE SCHOOL—(1hr. 30m., '83) A story of young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. **406**

★**REAR WINDOW**—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 57, 88**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 73

RICHARD PRYOR HERE AND NOW—(1hr. 34m., '83) A look at Pryor on stage in the French Quarter of New Orleans, as well as behind the scenes shots capturing his ideas about his new, and positive lifestyle. Dir. Richard Pryor. R. **100, 106, 220, 222, 234, 237, 303, 401, 407, 411, 521, 529, 541, 554, 573, 602, 617, 632, 640, 649, 663, 711, 719, 732, 775, 790, 801, 810, 854, 873**

RIGHT STUFF, THE—(3hrs. 11m., '83) Reviewed in this issue. PG. **21, 37, 71, 528, 567, 732, 792, 795**

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. **36, 76, 99, 109, 232, 420, 451, 513, 526, 532, 541, 548, 549, 609, 640, 644, 651, 655, 724, 784, 807, 809, 817, 822, 843, 848, 862, 882**

ROMANTIC COMEDY—(1hr. 43m., '83) Story of a successful New York playwright who loves being in the limelight. Dir. Arthur Hiller, with Dudley Moore, Mary Steenburgen. PG. **23, 60, 235, 403, 407, 533, 536, 668, 708, 774, 791, 806, 857**

RUMBLE FISH—(1hr. 34m., '83) Reviewed in this issue. R. R. **74, 562, 567, 601, 625, 702, 744, 779, 785, 807, 828, 875**

SANS SOLEIL—(1hr. 40m., '83) A meditation on the ever-changing quality of life on this earth, set in the high-tech world of Tokyo, and regions of South Africa. Dir. Chris Markers. **2**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **95**

STREAMERS—(1hr. 58m., '83) Based on David Rabe's play about four young soldiers of different backgrounds who are waiting in an army barrack for orders to be shipped to Vietnam. Dir. Robert Altman, with Michael Wright, Mitchell Lichtenstein. R. **48**

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **35, 97, 410, 416, 437, 530, 535, 547, 549, 554, 789, 822, 848**

★**UNDER FIRE**—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandanistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "*la revolución.*" This act, which the film solidly endorses, is morally dubious and not dramatized clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire,* a terrific piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. **24, 31, 72, 109, 114, 202, 206, 210, 212, 304, 307, 401, 407, 410, 413, 426, 448, 500, 531, 533, 545, 550, 554, 567, 570, 573, 606, 651, 663, 664, 700, 708, 713, 722, 733, 735, 752, 758, 777, 790, 793, 796, 807, 818, 821, 852, 857, 862, 864**

WAYS IN THE NIGHT—(1hr. 38m., '83) During the Nazi occupation of Poland, an aristocratic German officer falls in love with a Polish woman involved in the resistance movement. Dir. Kryzysztof Zanussi, with Maja Komorowska. **4**

WHITE ROSE, THE—(1hr. 48m., '83) A decent, unimpassioned account of the four university students who attacked the Nazi juggernaut with leaflets and graffiti at Munich in 1943. The movie leaves one with more questions than answers: Did the four students have any political ideas? What sustained them besides personal goodness? And if goodness was all, how could they be so naive as to think they could have an effect at that stage of the Nazi rule? One gets the impression from this stolidly noble movie that they weren't very bright, which was surely not intentional. Directed by Michael Verhoeven. With Lina Stolze and Wulf Kessler. **4**

WICKED LADY—(1hr. 38m., '83) Set in England during the Reformation, a city woman of style goes to the country for a wedding, and discovering only boredom, takes to the highway with a male accomplice to plunder and loot passing coaches. Dir. Michael Winner, with Faye Dunaway, Alan Bates. R. **16, 41, 109, 201, 403, 420, 426, 533, 554, 629, 702, 805, 857**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **16, 32, 58, 93, 211, 232, 407, 536, 558, 640, 653, 658, 709, 732, 735, 821, 874, 885**

Revivals

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **551, 657, 841**

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **10**

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. **95**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **10**

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **96**

CABIN IN THE SKY—(1hr. 39m., '43) A silly story about churchgoing-versus-hellraising folk, this all-black Vernon Duke musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie Anderson is an engagingly comic ne'er-do-well and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe" and "Taking a Chance on Love." The marvelous score also includes "Honey in the Honeycomb," the title song, and, in a show-stopping number, a dazzling John Bubbles doing his specialty "That's Why They Call Me Shine." Dir. Vincente Minelli. **39**

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **39**

DAVID—(1hr. 46m., '82) The story of David Singer (Mario Fischel), a German-Jewish teenager hiding in Berlin during the Nazi years. David's inarticulateness masks a wily intelligence—alone among his large, prosperous family, he survives. Director Peter Lilienthal often lacks clarity, but he concentrates on the small moments of uncertainty, companionship, irresolution, panic. Although it's quiet and undramatic, the movie burns deeply into your emotions. With Walter Taub. **2**

DAWN OF THE DEAD—(2hrs. 5m., '79) More or less a sequel to George Romero's cult-classic horror film, *Night of the Living Dead.* This time the ghouls invade a huge shopping mall and are killed by the dozen on a non-stop turkey shoot. Some have interpreted the film as a satire on American consumerism, which is straining a bit. **39**

DESPAIR—(1hr. 59m., '79) Vladimir Nabokov's brilliant early (1934) comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for fifteen years. **95**

FELLINI SATYRICON—(2hrs., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular, and obviously the work of a master. Dir. Federico Fellini. **96**

HEALTH—(1hr. 36m., '80) A satirical comedy about an election held at a health food convention in Florida. With Lauren Bacall, Glenda Jackson, Carol Burnett, James Garner and Dick Cavett. Dir. Robert Altman. PG. **39**

IN A YEAR OF THIRTEEN MOONS—(2hrs. 9m., '79) In German, Eng. subtitles. Another of Rainer Werner Fassbinder's studies of the insulted and the injured. Elvira (Volker Spengler) has undergone a sex-change operation to please a wealthy man who then casts him (her?) off. The movie has been done with great dignity, and Fassbinder gives the unappealing Elvira a kind of wretched pathos, but he also distances and aestheticizes Elvira's plight so much that it's impossible to feel anything about it. Hard to sit through this one to the end. **2**

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **10**

MARIANNE AND JULIANE—(1hr. 46m., '81) In German, Eng. subtitles. Two sisters in West Germany, having grown up in the fifties in a stern Protestant household, decide, as they might put it, to take some responsibility for the future history of Germany. By the seventies, Juliane (Jutta Lampe), the more rebellious as a child, has decided to work within the system as a feminist-magazine editor, while Marianne (Barbara Sukowa), has become a violent terrorist, imprisoned for her acts. The writer-director, Margarethe von Trotta, tells the story of their obsessive, quarrelsome relationship from the point of view of Juliane, who devotes her life to her stunningly rude, arrogant sister. The center of the movie is Juliane's repeated pilgrimmages to Marianne's prison, where the two meet in mortal combat that takes its unrelenting vehemence from love. A fine, serious, honorable work, not exactly enjoyable—it will fill you with despair over the fate of modern Germany. **2**

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. **39**

MY BRILLIANT CAREER—(1hr. 41m., '80) In 1890s Australia, a proud, strong-willed girl (Judy Davis) rejects conventional female roles and struggles to become a writer. This first feature by Gill Armstrong (a woman) is a little too pat, and much of it is stiffly staged, but it's worth seeing for the performance of Davis, a freckled fire-breather, and for the immense, silent landscapes. **90**

MYSTERY OF KASPAR HAUSER, THE—(1hr. 50m., '75) In German, Eng. subtitles. Also released as *Every Man for Himself and God Against All.* A strong, provocative drama based on a true story, the appearance in 1820s Germany of a young man hidden from the world and raised in educational darkness. With Bruno S. Dir. Werner Herzog. **2**

NEWSFRONT—(1hr. 50m., '79) An ambitious attempt to dramatize the mood of postwar Australia by following the careers and romantic lives of a group of newsreel cameramen. Unfortunately the production isn't big enough to make such ambitions work: The sets are drab, the actors are unglamorous, and the attempts at professional banter and professional rivalry are limp and dispirited. With Bill Hunter, Chris Haywood and Wendy Hughes. Dir. Phillip Noyce. **90**

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. **90**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, October 24

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator. J. J. Johnston and James Hayden are the other two; directed by Arvin Brown. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 12/17. Previews now prior to a 10/27 opening. **Booth,** 222 W. 45th St. (246-5969). 1 hr., 50 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen.)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwright Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Previews start 10/24 prior to a 11/15 opening. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. Credit cards.

MARILYN—*An American Fable.* A new musical about the life and times of Marilyn Monroe, with book by Patricia Michaels, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalheimer; directed, choreographed by Kenny Ortega. Alyson Reed and Scott Bakula are seen as Marilyn and Joe Di Maggio. Preview prices: Mon.-Sat. at 8, Wed. & Sat. at 2, $20-$35. After opening: Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. Previewing now. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. All major credit cards.

Monday, October 31

TWO FRIENDS—Bill Cosby and Sammy Davis, Jr., for the first time on Broadway together, entertain with song and comedy. George Rhodes is the music director. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 7:30 & 10:30, $30-$40; 10/31-11/12. **Gershwin Theater,** 50th St., West of Bdway (944-9300). Credit cards.

Tuesday, November 1

AMEN CORNER—Rhetta Hughes stars in a musical based on James Baldwin's book about a woman who becomes a preacher in Harlem in order to earn a living; directed by Philip Rose; music by Garry Sherman; lyrics by Peter Udell. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $20-$30. Previews begin 11/1 prior to a 11/10 opening. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 20 min. All major credit cards.

Wednesday, November 2

BROTHERS—Carroll O'Connor stars in George Sibbald's play, set in a Northeastern seaport, focusing on a major crisis in a family headed by a tough Scottish-American union local president and his four grown sons; directed by Mr. O' Connor. With Frank Converse, Dennis Christopher, Pat McNamara, and George Klar. Mon.-Thurs. at 8; $25-$35, Fri. & Sat. at 8, $27.50-$37.50; Sat. at 2, Wed. at 2, $22.50-$32.50. Previews start 11/2 prior to an 11/9 opening. **Music Box,** 239 W. 45th (246-4636). 2 hrs. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, Kent Broadhurst, and Joe Namath in a cannily constructed and constantly percolating revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 11/6. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

EDMUND KEAN—Ben Kingsley makes his Broadway debut in Raymund FitzSimons's one-man play as the famed English Shakespearean actor (1787-1833) whose private and public life was marred by tragedy; directed by Alison Sutcliffe. Kingsley has energy, conniving sparkle, and eloquent eyes; his timing is exquisite, and he has presence. John Watt has designed lighting that is marvelously manifold, surprising, and dramatic. Mon.-Sat. at 8; $25-$32.50; thru 10/29. **Brooks Atkinson,** 256 W. 47th St. (245-3430). All major credit cards.

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Eva Gabor, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Comedy revue conceived and directed by Joan Micklin Silver and Julianne Boyd, dealing with contemporary women, with sketches by Anne Meara, Wendy Wasserstein, Steve Tesich, Lucy Simaon and others. From 11/2; $8; thru 11/14. **American Place Theater,** 111 W. 46th (247-0393).

BABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by Jerry Zaks. With Dana Ivey, Bill Macy, Leslie Geraci, and Fran Brill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; from 10/26. **Playwrights Horizons,** 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BIG MAGGIE—John B. Keane's play about a woman frustrated by an overbearing husband and family responsibilities, and then widowed in the prime of her life. With Robin Howard in the title role and a company of eleven players; directed by Donal Donnelly. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

BRASS BIRDS DON'T SING—Samm-Art Williams's play, set in Hell's Kitchen in 1963, about two sisters whose secret past threatens their present existence; directed by the author. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 8; $12. **South Street Theater,** 424 W. 42nd (279-4200).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater), Keith Charles, and Kelle Kipp. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $21.40-$24.50; thru 10/30. **Lamb's Theater,** 130 W. 44th (997-1780).

DICK DETERRED—A musical, based on Watergate and the events of a decade ago, with book and lyrics by David Edgar (who adapted the Shakespeare company's *Nicholas Nickleby*) and music by William Shimmel; directed by George Wolf Weily; with Steve Pudenz and Mary Kay Dean. Tues.-Fri. at 8, Sat. at 8 & 10; $8. **West Bank Cafe Theatre,** 407 W. 42nd (695-6909).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 11/27. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sat. at 8; Sun. at 5:30; Wed. & Thurs. at 2. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—In Michael Cristofer's play, Stockard Channing is a young lady who plans a dinner party for two and hires a clarinetist to entertain; directed by Gordon Davidson. From 11/5. **Lucille Lortel Theater,** 121 Christopher St. (947-0515).

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. Preview prices now $10. After opening, 11/8, $14-$18. **Astor Place Theater,** 434 Lafayette St. (254-4370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MASTER BUILDER—Henrik Ibsen's flawless 94-year-old masterpiece about the ruthless builder who will sacrifice everything for the sake of his ambition; soundly and respectfully directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SAND DANCING—Kenneth Pressman's play about three boyhood friends trying to relive their youth; with Lynn Milgrim, Stephen Burleigh, John Abajian, and Willie Reale. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10-$12. **Hudson Guild,** 441 W. 26th (760-9810).

SECRET HONOR—or *Last Tape and Testament of Richard M. Nixon,* a drama by Donald Freed and Arnold Stone, with Phillip Baker Hall in the lead role; directed by Robert Harders. From 11/1 (call theater for specifics); $14.50-$18.50. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 11/20. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

SUNSET—Tammy Grimes stars in a cabaret musical which charts the careers of four entertainers who all meet one evening on Sunset Boulevard; directed by Andre Ernotte. Book and lyrics by Will Holt; music by Gary William Friedman. With Ronee Blakely, Kim Milford, and Walt Hunter. From 10/25. **Village Gate,** Bleecker & Thompson Sts. (475-5120).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her father, Congressman Bankhead, in this musical of her life and times; directed by David Holdgrive. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $15 thru 10/29 and $25 after 10/30. **Westside Arts,** 407 W. 43rd (541-8394).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon., Wed., Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. From 11/13 Dennis and Randy Quaid take the leading roles. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WEEKEND—A jazz-pop musical with book, music and lyrics by Roger Lax, focusing on the story of two "window" neighbors in urban apartments, who, though they don't speak to each other, change each other's life over a weekend; with Gregg Edelman, Carole-Ann Scott, and Justin Ross; directed by David Bell. Tues.-Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3, $17.50-$22.50. **St. Peter's Church,** 54th & Lexington (486-1666).

Theater Companies

AMERICAN JEWISH THEATER—Edward Belling's *Made in Heaven* is about a young couple contemplating divorce and the two sets of parents who resort to drastic measures to prevent this from happening; directed by Stanley Brechner. directed by Stanley Brechner. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 11/20. **92nd St. Y,** 92nd & Lexington (427-6000).

AMERICAN SHAKESPEARE REPERTORY—*Romeo and Juliet,* 10/29. *Merchant of Venice,* 10/21, 27. *The Taming of the Shrew,* 10/28, 30. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W. 22nd (279-9321).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love,* with Kathy Baker, Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circle Rep,** 99 Seventh Ave. So. (924-7100). Chekhov's *The Sea Gull,* with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$25; 11/1-12/31. **American Place Theater,** 111 W. 46th (730-9393).

CITY STAGE COMPANY—Botho Strauss's *Big and Little/Scenes,* translated and directed by Christopher Martin, with Karen Sunde in the central role, and *Faust,* parts I & II, in repertory. Thurs.-Sat. at 8, Sun. at 3; $12-$15; thru 10/30. **CSC,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—James Anthony and Sarah Rice in a revival of Meredith Willson's *The Music Man,* a homespun musical account of a con-man's attempt to bamboozle a small mid-western town. It won the Tony and Drama Critics' Circle awards when it appeared on Broadway. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 10/27-11/20; $6. **Theater,** 310 Riverside Drive (663-2057).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEWISH REPERTORY THEATRE—*Up From Paradise,* a musical with book and lyrics by Arthur Miller and Stanley Silverman, loosely based on Miller's play *The Creation of the World and Other Business;* directed by Ran Avni. With Len Cariou, Austin Pendelton, and Alice Playten. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $14-$15; thru 11/6. **Theater,** 344 E. 14th (674-7200).

LA MAMA, E.T.C.—Aubrey Simpson's *Diversions: Or Proof That It Is Impossible To Live,* about Kafka on his way to America. Wed. & Thurs. at 8; $6-$8; thru 11/6. **La Mama, E.T.C.,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Dana Coen's *Sympathy,* a tale of a family sitting shiva, set in the Long Island living room of a young widow; directed by Steve Albrezzi. With Laurie Heineman and Bernard Barrow. Wed.-Sat. at 8, Sun. at 3; $8; 11/3-12/4. **Comedy Theater,** 410 W. 42nd, 3rd floor (239-0827).

MANHATTAN THEATER CLUB—Downstage: David McCallum stars in Christopher Hampton's *The Philanthropist* which takes a look at troublesome relationships among the over-educated. This is good, civilized, thought-provoking theater; directed by André Ernotte; thru 11/13. Upstage: Gretchen Cryer and Mary Gordon Murray in *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; thru 11/20. **Manhattan Theater Club,** 321 E. 73rd (472-0600).

THE PRODUCTION COMPANY—*Dementos,* a rock, roll, and reggae music-theatre event with subject matter revolving about the closing of the welfare Hotel Del Rio; book by Robert I. and Sebastian Stuart; music by Marc Shaiman; directed by Theodore Pappas. Tues.-Sat. at 8, Fri. & Sat. at 11; $15; thru 11/12. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

PROMETHEAN THEATRE COMPANY—Maggie Kulik's *Flying High* is a circus story of love, revenge, and sublimation; directed by Dan Roentsch. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $5; 11/1-6. **T.O.M.I.,** 23 W. 73rd (719-9812).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and, from 11/9, Amandeo Vives's zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; in Spanish in rotating repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Augustin Daly's *Under the Gaslight,* an 1867 American melodrama featuring a dastardly villain, a spunky heroine, and a Civil War veteran; directed by Steven Wyman. 10/28-11/20; $8. **Soho Rep,** 10 Mercer St. (925-2588).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

THE TROUPE—Johnny Deron's *On the Rocks,* directed by Sebastian Russ, about a drug addict and his suicide at the age of 23. With Scott Starkey, Johnny Deron, and Jonathan Croy. Thurs.-Sat. at 8, Sun. at 3; $5; thru 10/17. **Theater,** 335 W. 39th St. (244-9699).

WPA—Barbara Gilstrap's *The Alto Part* describes the conflict between a twelve-year-old girl and her mother over the fulfillment of each other's dreams; directed by Zina Jasper; with Kit Flanagan and Marisa Morell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; thru 11/20. **WPA Theater,** 138 Fifth Ave. (691-2274).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAGIO IN SHADOWS—Jeffrey Musmanno's play about a bitter playwright's struggle with his troubled marriage, his muse, and himself; directed by Susan Trimble. Sun.-Sat. at 8 (exc. Tues.); from 11/3. **T.O.M.I.,** 23 W. 73rd (787-3980).

BRISS—Jonathan Bloch's comedy, directed by Salem Ludwig, dealing with the effects of a family ceremony on relatives with sharply divergent viewpoints. Wed.-Sat. at 8, Sun. at 5; $7; thru 10/30. **78th St. Theater,** 236 W. 78th (595-0850).

BUNNY BOY—Wallace Hamilton's character study involving a young girl and a man in a mountain cabin, with Stephen Jacobson and Patricia Luden. Fri. & Sat. at 8, Sun. at 3; $8; thru 11/6. **Playhouse 51,** 51 W. 19th St. (989-4574).

THE CHERRY ORCHARD—*Anton Chekhov's play,* directed by Mary Hayden. $6; 11/4-20 (call theater for specifics). **New Media,** 203 E. 88th (860-8679).

CHILDREN—A.R. Gurney's play, first produced in London, deals with the family life of WASPs, their comings and goings on a summer New England terrace by the sea; directed by Norris Houghton. Thurs.-Sat. at 8, Sun. at 3; $8; thru 11/13. **American Kaleidoscope,** 5 W. 63rd (724-3080).

THE COMEDY OF ERRORS PERFORMED BY THE LITTLE THEATER OF DUBUQUE—Elizabeth Bussey, Dominique Cieri, and Jack DiMonte in an ensemble improvisational piece, directed by James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; $8; thru 11/13. **Nameless Theater,** 25 W. 22nd (666-7856).

CURSE OF THE STARVING CLASS—Revival of Sam Shepard's play about an American family dispossessed by a revenging underworld and voracious corporate real estate interests; directed by Robin Lynn Smith. Fri. & Sat. at 8, Sun. at 7; $4; 10/28 thru Nov. **Image,** 432 W. 42nd (564-1786).

A DANCE OF EXILE—A Traveling Jewish Theatre, directed by Naomi Newman draws upon the poetry of the Kabbala, traditional Jewish music, dance, chanting, and performances by Corey Fischer and Albert Greenberg. 11/4, 5, 11, 12, 18, 19, 25, 26 at 11 p.m. 11/6, 13, 20, 27 at 8; $7. **Bessie Schönberg Theater,** 219 W. 19th St. (924-0077).

DAYDREAMS—Deborah Novak's tale of ambition set in a modern-day office; directed by Lance Hewett. Wed., Thurs., Sat. & Sun. at 8; $6; thru 10/30. **Actors Corner Theater,** 107th St. & West End (595-8829).

EQUUS—Revival of the Peter Shaffer psychological drama; directed by Larry Kirchgaessner. 10/27-29, 11/3-5; $6. **Open Gate,** 401 E. 29th (695-5342).

FAIR SEX—Lynn Middleton's play about a prostitute, a poet, a wife, and a man involved in group therapy; with Geraldine Abbate, Judy Pelton, Janet Sunderland, and Richard Bitsko. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 10/30. **18th St. Theater,** 156 W. 18th (244-3800).

FLESH, FLASH, & FRANK HARRIS—Paul Stephen Lim's play about the bluster, generosity, and adventures of Harris in London's literary and social world. 10/27-11/20; $6. **Marquee Theater,** 189 Second Ave. (673-6341).

FLOWERS FOR ALGERNON—Revival of the David Rogers play, directed by Bob Thomas. Thurs.-Sun. at 8, Sun. at 2; thru 11/6. **Schubert's,** 500 W. 42nd (584-8067).

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

THE GIN GAME—Revival of the 1978 Pulitzer Prize-winning play by D.L. Coburn, starring Mary Beth Miller and Martin Sternberg; directed by Phyllis Frelich. (All those involved are deaf; voice interpreters will be provided.) Fri. & Sat. at 7:30; Sun. at 2:30 & 7; $8; thru 11/5. **New York Deaf Theater,** 620 E. 13th St. (741-9692 or 741-5126).

GOLDEN EXPRESS—Musical by John Argue, Evan Huss, Fred Fondren; directed by Phil Bratnober. Fri.-Sun. at 8; $5; thru 11/20. **Promethus,** 239 E. 5th St. (477-8689).

THE HAIRY APE—Revival of the Eugene O'Neill play which takes place aboard a tramp steamer. Mon.-Sat. at 8; $4; 10/27-11/5. **Theater,** 725 Broadway (307-6793).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Call theater for details. $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HOSTAGES—Mary Guzzy's play about resulting conflicts after an adventuresome couple kidnaps a surprised victim; directed by Melody Brooks. 11/7 & 8, 13-16, 20-23, 27-30, 12/4-7 at 8; $8. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

THE INFERNO—Susan Mosakowski adapted and directed this work from Dante's *Divine Comedy;* music by Vito Ricci, and it deals with "the descent into darkness and an architectural study of self-destruction." Thurs.-Sun. at 8; $4; thru 10/27. **Theater for the New City,** 162 Second Ave. (254-1109).

JERRY'S GIRLS—Musical revue with the words and music of composer Jerry Herman, in a one-time only production featuring Jo Anne Worley. 10/28 at 8; $10-$14. **Herbert H. Lehman College,** Bedford Park Boulevard West, Bronx (960-8833).

JUDAS—Robert (*Kennedy's Children*) Patrick's look at events between the death of John the Baptist and that of Christ; directed by Eve Adamson. Thurs.-Sat. at 8, Sun. at 3; $8.50; thru 10/30. **Jean Cocteau Theater,** 330 Bowery (677-0060).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $7; 11/1-30. **Theater Eleven,** 16 W. 22nd (475-4975).

THE LAST OF THE KNUCKLEMEN—John Powers's play, set in Australia's out-back, explores the conflicts between men in a mining camp. Kevin O'Connor and Dennis Quaid are the stars; directed by Peter Masterson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $10-$12. **American Theater for Actors,** 314 W. 54th (279-4200).

A LATE SNOW—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $10-$12. **Urban Arts Theatre,** 227 W. 17th St. (869-3981).

LOVE FOR LOVE—William Congreve's 198-year-old Restoration comedy, directed by Mary Beth Easley. Thurs.-Sat. at 8, Sun. at 3; $6, $8; thru 11/6. **New Vic Theater,** 219 Second Ave. (793-5563).

A MAN IN THE HOUSE—John von Hartz's comedy about a couple; they're divorced but he won't leave home; directed by Norman Thomas Marshall. Evenings at 8:30; Sun. at 3; $8; thru 11/6. **No Smoking Playhouse,** 354 W. 45th (582-7862).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; thru 11/20. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

MOON—Eric Baldwin's comedy of six outcasts bound together by an appointment with the Devil. Wed.-Sat. at 8, Sun. at 3 & 8; thru 10/30. **Cubiculo,** 414 W. 51st (265-2138).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; $6; from 11/1. **Theater,** 743 Eighth Ave. (608-3978).

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; directed by Dale Merchant. Fri.-Sun. at 8, 11/11-27, then Thurs.-Sun. at 8, 12/1-18; $6. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

MUCH ADO ABOUT NOTHING—Shakespeare's comedy, directed by Kenneth Janes. 11/1 & 2 at 5:30, 11/3-5 at 7:30; $3.50. **Minor Latham Playhouse,** 606 W. 120th (280-2079).

NO HAPPY ENDING—Neil Cuthbert's cabaret, an evening of new-wave comedy with music, with Ilene Kristin and Jack Gilpin; directed by Charles Karchmer. Wed. at 8, Thurs. at 7 & 9:30, Fri. & Sat. at 8, Sun. at 3; $6; 11/3-20. **Ensemble Studio,** 549 W. 52nd (247-4982).

OFF BEAT—Lee Dunne's comedy-thriller deals with a second-generation Irish policeman's struggle to maintain his sanity in today's urban landscape; directed by Linda Pakri. Wed.-Sat. at 8; $6; thru 10/29. **INTAR II,** 508 W. 53rd (279-4200).

ON APPROVAL—Revival of Frederick Lonsdale's comedy of love among the British uppercrust; directed by Herbert DuVal. Wed.-Sat. at 8, Sun. at 3; $8; thru 11/6. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE PIANO WOMAN—Juan Guerra's comic drama about a reclusive concert pianist still preparing for her first concert after 50 years; directed by the author. Mon.-Wed. at 8; $5; from 10/25. **Prometheus,** 239 E. 5th St. (477-8689).

PINCHY AND COCO, POOR MR. JONES—*Two Twilight Tales of Insight.* Everett Ensley and Kirk Kirksey are in Marion Warner's two stories; directed by Glenn Weiss. Wed. at 9, Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 7; $6; 10/26-11/6. **Our Studios,** 147 W. 24th, 2nd floor (786-1569).

PROMENADE—Revival of the musical by Al Carmines and Maria Irene Fornes, directed by Albert Harris, about two escaped convicts adrift in the wicked outside world. Tues.-Sat. at 8; thru 10/29. **Theatre Off Park,** 28 E. 35th (679-6283).

THE RIGHTEOUS ARE BOLD—An Irish play, by Frank Carney, set in a mountainside cottage in County Mayo on a stormy wind-swept night, where a priest meets the Devil in mortal combat to save a young girl's soul! 10/28-30; 11/3-6 at 8, Sat. & Sun. at 3; $8. **Theater of the Open Eye,** 316 E. 88th (543-7816).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

SAPPHO AND APHRODITE—Play with music by Karen Malpede, directed by Lois Weaver, music by Roberta Kosse; starring Beverly Wideman and Edwina Lee Tyler. Sappho's poems are used within the text. Wed.-Sat. at 8, Sun. at 7; $8; thru 10/30. **Wonder Horse Theater,** 83 E. 4th St. (788-7098).

SECOND PRIZE: *TWO* MONTHS IN LENINGRAD—Trish Johnson's comedy about seven American students on an exchange program in Russia; directed by Gus Kaikkonen. Wed.-Fri. at 8; Sat. at 6:30 & 10; Sun. at 3 & 7; $10-$15. **Perry St. Theater,** 31 Perry St. (255-9186).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Sat. at 8; Fri. & Sat. also at 10:30; Wed. at 2:30; $10. **O'Neal's,** 147 W. 43rd (869-4200).

SHE LOVES ME—Revival of the 1963 musical by Masteroff, Bock, and Harnick; directed by Jeffery Neill. Fri.-Sun.; $7; thru 11/6. **All Souls Hall,** Lexington at 80th St. (535-3356).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 11/6. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

SMILING TRAVELERS, GORGEOUS LIES—John Finch in a solo performance drawing its material from Frank Hoffman's collected poems which range from love poems to satirical monologues. Fri. at 11, Sat. at midnight, Sun. at 3; $5; thru 10/30. **Shandol Theater,** 137 W. 22nd (869-3981).

SNAPSHOTS—Ralph Frederick's comedy concerns six women who work together in a photo lab and one Xmas Eve finally share their own intimate lives; directed by Michael Menken. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50 & $15; thru 10/30. **INTAR,** 420 W. 42nd (279-4200).

SOMETHING MORE—*Conceived and directed by* Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

STOP TIME—Robert Ader's play starring Marilyn Spanier and the author; directed by Eric Scheps. Thurs.-Sat. at 7:30, Sun. at 3; $6; 11/3-20. **PSW Studios,** 243 W. 55th (772-2472).

THREE BY THREE—An evening of one-act plays: William Saroyan's *Hello Out There,* Georges Feydeau's *Wooed and Viewed,* and Horton Foote's *The Midnight Caller.* Thurs.-Sat. at 8, Sun. at 3:30; $6; 11/3-20. **Theater of the Ethical Society,** 2 W. 64th (874-5210).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. $10. **Ensemble Studio,** 2nd floor, 549 W. 52nd (247-4982).

TRADE—Robert Perring's play about a young boy from the mid-West who becomes involved in a male prostitution ring; directed by Zu Stears. Sun.-Wed. at 7:30; $8; 10/30-12/14. **18th St. Playhouse,** 145 W. 18th (695-2484).

THE TRIAL OF ADAM CLAYTON POWELL, JR.—Billy Graham's play about the 1967 Special Select Committee's investigation of the congressman's affairs, both private and public; directed by Dianne Kirksey. Timothy Simonson plays the congressman. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 11/20. **Henry Street Settlement,** 466 Grand St. (598-0400).

TRIPLE BILL—Woody Guthrie's *Fire Extinguisher,* with Maris Heller. Jacklyn Burks's *The Light Between,* with Judy Premus and Elena Tauke. Laurence Holder's *Zora,* with Tommye Myrick. Fri., Sat. & Mon. at 8, Sun. at 3 & 7; $5; thru 10/31. **Gene Frankel Theater,** 36 W. 62nd, 2nd floor (581-2775).

TRIPLE BILL—Raymond Radiguet's *The Pelicans,* Andre Breton and Philippe Soupault's *If You Please,* and Jean Anouilh and Jean Aurenche's *Humus, the Mute,* all performed by the same cast, all directed by John Amacker, all French surrealist plays of the twenties. Wed.-Sun. at 8; $6; 10/29-11/13. **Classic Theatre,** 114 W. 14th St. (929-8033).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JANE ARMSTRONG—Marble sculpture including "Nocturne"/20th-century Americans. Thru 11/5. Deutsch, 20 W. 57th (765-4722).

VINCENT BALDASSANO—Semi-figurative expressionism, thru 10/30. Lumbard, 38 E. 57th (421-3494).

RELA BANKS—"Evolving" stone sculpture, thru 11/5. Phoenix, 30 W. 57th (245-5095).

CHARLES BASKERVILLE—American paintings and watercolors, thru 10/29. Eric, 61 E. 57th (671-9270).

MALA BREUER—Abstractions, some webs, thru 10/29. Hadler-Rodriguez, 38 E. 57th (752-7734) and Cornelius, 170 Fifth (243-7171).

JAMES BROOKS—New paintings, thru 11/12. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

MARINA CAPPELLETTO—Surreal landscapes on wood, thru 11/12. Adler, 37 W. 57th (980-9696).

RAFOLS CASAMADA—Paintings and works on paper, 10/27-11/21. Galeria Joan Prats, 29 W. 57th (486-6770).

GEORGE CONSTANT—Landscapes and figurative works in paint and watercolors from 1916 to 1945, thru 11/12. Pearl, 38 E. 57th (838-6310).

MICHAEL DAVID—Expressionist abstractions on rectangular stretchers, thru 11/5. Hamilton, 20 W. 57th (765-5915).

ERIK DESMAZIERES—Drawings of visionary architecture, intimate interiors, thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

VALENTINA DUBASKY—The "Stag" series in paint and drawings, thru 10/29. Oscarsson Hood, 41 W. 57th (750-8640).

JOHN FERREN—Watercolors, engravings, paintings from the 30's and 50's, 10/29-11/19. Sachs, 29 W. 57th (421-8686).

PATRICIA TOBACCO FORRESTER—Large watercolors focused on trees and lilyponds, thru 10/29. Kornblee, 20 W. 57th (586-1178).

SAM FRANCIS/BEVERLY PEPPER—Vibrant splashed and spattered abstractions on paper, thru 11/5/New brass, bronze, steel, wood totems, thru 10/29. Emmerich, 41 E. 57th (752-0124).

ELISABETH FRINK—Heroic bronze figures plus horses and dogs, 10/29-11/26. Dintenfass, 50 W. 57th (581-2268).

KEN GOODMAN—Self-portraits listening, whispering, smoking, thru 10/29. Alexander, 20 W. 57th (757-3721).

JOHN GORDON—New paintings, thru 10/28. Tatistcheff, 50 W. 57th (664-0907).

PHILIP GUSTON—Late paintings never seen in New York City, thru 11/5. McKee, 41 E. 57th (688-5951).

MICHAEL HEIZER—Monotypes, 1983, thru 11/19. Heesy, 50 W. 57th (942-0521).

RICHARDS JARDEN/TONY ROBBIN—Laminated wax reliefs/3D paintings. 10/29-11/30. deNagy, 29 W. 57th (421-3780).

GUSTAV KLIMT—Drawings by this art-nouveau master, thru 11/5. Galerie St. Etienne, 24 W. 57th (245-6734).

STEPHANIE BRODY LEDERMAN—Recent work, thru 11/5. Markel, 50 W. 57th (581-1909).

MARKUS LUPERTZ—New works, thru 10/30. Goodman, 24 W. 57th (977-7160).

CONRAD MARCA-RELLI—Figurative collages using heads of leading models, thru 10/31. Rosenberg, 20 W. 57th (757-2700).

RICHARD POUSETTE-DART—New abstract expressionist canvases, 10/27-11/26. del Re, 41 E. 57th (688-1843).

DAVID RAAB—American landscapes, thru 11/5. Viridian, 52 W. 57th (245-2882).

HERMAN ROSE—Views of New York, European landscapes, intimate landscapes, thru 11/9. Fischbach, 29 W. 57th (759-2345).

STEVEN SORMAN—Mixed-media abstractions on fabric, thru 11/5. Getler/Pall, 50 W. 57th (581-2724).

TOMMY THOMAS—Constructions, 10/25-11/12. Touchstone, 29 W. 57th (826-6111).

JAMES A. MCNEILL WHISTLER—40 etchings and drypoints, thru 11/30. Wunderlich, 41 E. 57th (724-8778).

Madison Avenue and Vicinity

TADASHI ASOMA—Elemental woodlands and tranquil ponds in vibrant colors, thru 11/5. Findlay, 984 Madison (249-2909).

T. AND W. BANTING—Interior designs for Victorian houses, the 1860's, thru 10/30. Didier Aaron, 32 E. 67th (988-5248).

RUTHERFORD BOYD (1884-1951)—Abstract sculpture and drawings, thru 11/5. Hirschl & Adler, 21 E. 70th (535-8810).

PAUL BRACH—The silent Southwest framed in dramatic borders, thru 11/19. Steinbaum, 903 Madison (734-3373).

MARIA DE LA PAZ JARAMILLO—Latin American women in prints, thru 11/5. Haime, 1000 Madison (772-7760).

HEIDE FASNACHT—Twisting, coiling sculpture in wood, paint, and graphite, thru 11/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

PHILIP GRAUSMAN—Portraits in sculpture and drawings for the past ten years, 10/29-11/23. Schoelkopf, 825 Madison (879-4638).

ANTHONY GREEN—Surreal portraits and interiors on odd-shaped canvases, thru 11/5. Staempfli, 47 E. 77th (535-1919).

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

ANNA MARIA HANCKE—Chromatic abstractions rooted in the African experience, thru 11/13. Seguy, 61 W. 62nd (265-3314).

TAKENOBU IGARASHI—"Architectural Alphabets," sculpture, drawings, thru 12/3. Reinhold-Brown, 26 E. 78th (734-7999).

HEINRICH KUHN/RODRIGO MOYNIHAN—Photos from 1890 to 1915/Paintings. 10/25-11/19. Miller, 724 Fifth (246-1625).

MORRIS LOUIS—"Veils," six abstractions from the 50's, thru 11/3. Knoedler, 19 E. 70th (794-0550).

JUAN MARTINEZ—Shadowy figures overtaken by newspapers and fear, thru 11/5. Lefebre, 47 E. 77th (744-3384).

DENNIS OPPENHEIM—Small scale project sculptures from the past three years and related drawings, thru 11/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

DAVID PARK—Paintings and drawings from 1948 to 1960, thru 10/31. Salander-O'Reilly, 22 E. 80th (879-6606).

GUY PENE DU BOIS—Witty satirical portrayals of the privileged mostly from the 30's, thru 12/3. Graham, 1014 Madison (535-5767).

DAVID SAUNDERS—Aluminum and wood sculpture plus multi-layered "dream" canvases, thru 11/3. Borgenicht, 724 Fifth (247-2111).

JULIAN SCHNABEL—Large etchings and works on paper, thru 10/31. Hamilton, 19 E. 71st (744-8976).

FRITZ SCHOLDER—Lone and merging figures, elemental landscapes, thru 10/29. ACA, 21 E. 67th (628-2440).

NANCY SPERO—Paintings from the present and the 60's, thru 11/17. Willard, 29 E. 72nd (744-2925).

DOROTHEA TANNING—The surreal, thru 10/29. Mazoh, 13 E. 76th (737-2203).

TOYOKUNI I (1769-1825)—"The Spirit of the Japanese Theater," thru 10/29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

GIULIO TURCATO—Recent abstractions by this Italian colorist, thru 11/3. Silberberg, 16 E. 79th (861-6192). Mon.-Sat. 10-5.

SoHo

GUY AUGERI—Animal and anthropomorphic creatures in paint and pastels plus Friedman and Kessler, thru 10/29. White Columns, 325 Spring (924-4212).

RITA BARAGONA—Vibrant color still lifes, landscapes, thru 11/9. Bowery, 121 Wooster (226-9543).

JENNIFER BARTLETT/JACKIE WINSOR—Recent paintings/New sculpture. Thru 10/29. Cooper, 155 Wooster (674-0766).

LINDA BASTIAN/RITA GENECIN—Sensuous abstracted flowers/Large assemblages using dense fields of cord, rope, fabrics against flat color panels. Thru 11/2. Soho 20, 469 Broome (226-4167).

BOTELLO—Works, thru 11/27. Art & Design, 152 Wooster (777-4207).

JAMES BROWN—Works, 10/29-11/26. Shafrazi, 163 Mercer (925-8732).

CHRIS BURDEN—An installation of "micro-weaponry and related machines," thru 11/12. Feldman, 31 Mercer (226-3232).

ROSEMARIE CASTORO—"Voyeuristic" portraits in black-and-white drawings/"Shrines," new sculpture. Thru 11/5. Bromm, 90 W. Broadway (732-6196)/deNagy, 29 W. 57th (421-3780).

GERALD CHARRIERE—Drawings and mixed-media using book binding tools plus books, thru 11/19. Key, 130 Greene (966-3597).

WILLIAM N. COPLEY—Patterned compositions within folding screens, some sexually charged, thru 11/9. Kind, 136 Greene (925-1200).

NORMAND COUSINEAU/DANIEL MAFFIA—Painterly compositions some in the bathroom/Lush vegetation, male nudes or animals Thru 11/3. Westbroadway, 431 W. Broadway (966-2520).

BILL CREEVY—Pastel on paper landscapes, still lifes, thru 11/9. First Street, 386 W. Broadway (226-9011).

DON EDDY—Shelves with toys, photos, soda bottles, thru 11/9. Hoffman, 429 W. Broadway (966-6676).

DEAN FLEMING—New paintings, thru 10/29. Rosenberg, 115 Wooster (431-4838).

DAVID FREELANDER/PAUL WONG—Abstract pastel drawings/Gyrating color funnels using painted twigs on paper. Thru 10/29. Condeso/Lawler, 76 Greene (219-1283).

HAMISH FULTON—Nine works done in six countries dealing with nature, thru 11/5. Weber, 142 Greene (966-6115).

SHERYL IVA GREENBERG—Mixed-media floating symbols on canvas, thru 11/6. Pleiades, 164 Mercer (226-9093).

CAROLINE HALLAS—Hampton jazzscapes that are constructed, thru 11/5. 14 Sculptors, 164 Mercer (966-5790).

GAYLEN HANSEN—Paintings/New work by Bramson, Donley, Larson. Thru 11/3. Knowlton, 153 Mercer (431-8808).

ROGER KIZIK—Large monumental abstractions using found objects, thru 11/12. Cutler, 164 Mercer (219-1577).

IVAN KUSTURA—The estranged in abstracted figures and sculpture, thru 11/13. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

STEPHANIE LEBOWITZ/LUCY DURAND SIKES—Rope sculpture/Nudes, flowers, totem images. Thru 11/6. Atlantic, 458 W. Broadway (228-0944).

MARION LERNER LEVINE—Delicate still lifes of postcards on lace, thru 11/9. Prince Street, 121 Wooster (226-9402).

EVE LICEA/CAROL UNGER—Paper and mixed media sculpture/Large realistic drawings. Thru 11/6. Pindar, 127 Greene (533-4881).

ALDO LUONGO—Paintings and graphics, thru 10/31. Dyansen, 122 Spring (226-3384).

ROBERT MAPPLETHORPE/HOLLIS SIGLER—Ten photogravures of flowers/Technicolor nightmares. Thru 11/3. Gladstone, 152 Wooster (505-8690).

JANE MCCLINTOCK—Reflections of light and water in New York City, and watertowers, 10/29-11/17. Eno, 101 Wooster (226-5342).

JU MING—Bronze, wood, and ceramic sculpture, thru 11/12. Hutchinson, 138 Greene (966-3066).

JOSEPH NECHVATAL/CARA PERLMAN—Paintings and drawings by both. Thru 11/5. Semaphore, 462 W. Broadway (228-7990).

QUYNH NGUYEN/JOHN WINGERTER—"Niagara Falls Series"/Jazz in drawings. Thru 11/6. Noho, 168 Mercer (473-9619).

LINDA PEER—Expressionist figures in sculpture, thru 11/9. Blue Mountain, 121 Wooster (226-9402).

ART

CE ROSER—Collage and tapestry, thru 10/29. Ingber, 460 W. Broadway (674-0101).

LEE SHERRY—Symbolic narratives using animals and alphabets, thru 10/29. Caldwell, 383 W. Broadway (966-6500).

ARLENE SLAVIN—Recent commissions, murals, screens, thru 11/9. Milliken, 98 Prince (966-7800).

FRANK ANTHONY SMITH—Abstract environments in paint, thru 10/29. Haber, 133 Greene (505-7800).

ANDY SPENCE—Minimalist abstractions, thru 10/29. Toll, 146 Greene (431-1788).

MARY ANN UNGER—Waterfalls in painted paper wall pieces, thru 11/5. 55 Mercer (226-8513).

GORDON VOISY—Paintings, thru 11/5. Concord, 451 Broome (925-2994).

Other

SIGMUND ABELES—Contemporary pastels, thru 11/10. Ryan, 452 Columbus (799-2304).

ALICE ADAMS—"Roof Landing," a plane of oxidized copper, thru 1/15. Hammarskjold Plaza Sculpture Garden, 866 Second (661-0033).

ALFREDO CASTANEDA—Fantasy worlds using fractured images, thru 11/17. Martin, 213 E. 49th (427-2757).

JOHN CHAMBERLAIN—Auto part sculpture from 1961 to 1982 plus auto lacquer on formica from the mid 60's, thru 10/30. Dia Art Foundation, 67 Vestry (925-9009).

MARIANO DE BLAS—Paintings and drawings, thru 11/4. Spanish Institute, 684 Park (628-0420).

KARON DOHERTY—"The Last Garden Party" in terra-cotta, 10/25-11/15. Greenwich House, 16 Jones (242-4106).

MARY BETH EDELSON—"Polyanna Perverse" in large scale, thru 11/5. A.I.R., 63 Crosby (966-0799).

SUSAN FISHGOLD—Monotypes using overprintings and hand drawing, thru 11/18. Dorfman, 831 Broadway (473-2017).

MICHAEL FLANAGAN—Paintings, thru 11/9. Ekstrom, 417 E. 75th (988-8857).

NATHAN SLATE JOSEPH—Pigment and rust on steel and copper panels, thru 11/19. Leon, 31 Desbrosses (226-7789). Mon.-Fri. by appt. Sat. 1-6.

DANIEL MORPER—Colorado and Utah in oils and pastels, 10/29-11/23. Einstein, 243 E. 82nd (628-8782).

JOSEPH NECHVATAL—"Isle of Dread," two dioramas of the effects of war, thru 11/1. 71 and 120 Broadway (269-0320).

THOMAS NOZKOWSKI—Drawings of the 70's, thru 10/30. Nature Morte, 204 E. 10th (420-9544).

MICHAEL OTTERSEN—"Skin and Bone" in paint, thru 11/6. Sharpe, 328 E. 11th (777-4622).

GEORGE PECK—Abstract shapes in an undefinable space, 10/28-11/26. Stoler, 13 White (966-5090).

ED RAINEY—Target series, thru 11/4. Brandt, 45 Bond (475-2224). Sat. 11-6, by appt.

NIGEL VAN WIECK—Elemental figures some allegorical, some biblical, thru 11/3. 112 Greene/Leader, 251 W. 19th (243-5322).

FRANK LLOYD WRIGHT—Furniture and drawings from 1900 through the 50's, thru 11/19. Fifty-50, 793 Broadway (777-3208).

GROUP SHOWS

57th Street

FRENCH—41 W. 57th (308-6440). Mon.-Sat. 10-6. The realist city by Birmelin, Poskas, Watt, Zabar, 10/26-11/19.

FRUMKIN—50 W. 57th (757-6655). Constructed paintings by Azaceta, DeForest, Thea, thru 11/10.

HEIDENBERG—50 W. 57th (586-3808). Bonnard, Lautrec, Pissarro, Vuillard, thru 11/30.

MARLBOROUGH—40 W. 57th (541-4900). Gorchov and Pasmore plus works on paper by Castillo, thru 11/1.

MUNROE—56 W. 57th (246-9616). Dworkin, Holtzman, Pogany, Tribe, thru 10/29.

PROTETCH—37 W. 57th (838-7436). Silver tea and coffee services designed by Graves, Meier, Mendini, Rossi, Venturi, Yamashita, thru 11/27.

SUMERS—50 W. 57th (541-8334). English prints from World War I to World War II, thru 11/12.

Madison Avenue and Vicinity

ADLER—21 E. 67th (249-2450). Contemporary Chinese naive art, thru 11/5.

BERRY-HILL—743 Fifth (371-6777). Mon.-Fri. 9-5:30, Sat. 10-5. American figure painting from 1900 to 1950 including Henri, Kroll, Luks, Olinsky, thru 11/5.

CARUS—872 Madison (879-4660). German Expressionist watercolors, drawings, and prints with a focus on Nolde, thru 11/26.

CHILDS—956 Madison (772-6606). 200 years of American portraiture by Peale, Smibert, Tarbell, thru 11/5. . . Pastels and paintings by Ducasse from 1920 to 1950, thru 10/29. . . The American City by printmakers Bellows, Sloan, thru 10/29.

COLNAGHI—26 E. 80th (772-2266). 19th century European drawings, by Ingres, Vartolozzi, plus 17th and 18th century still life and hunt paintings, thru 11/30.

ELKON—1063 Madison (535-3940). 20th century masters Dubuffet, Magrette, Martin, Miro, Picasso, thru 11/23.

FACADE—741 Madison (744-4997). French textile designs from the 30's plus painted photos of New York City by Lennard, thru 11/12.

FELICIE—141 E. 56th (752-7567). French 19th and 20th century works by Bonnard, Boudin, Corot, Degas, thru 11/5.

FRIEDMAN—26 E. 82nd (794-8950). Mon.-Sat. 10-6. Male portraits of the 20's by Europeans Dix, Fritsch, Graf, Grigoriev, thru 11/26.

MARBELLA—28 E. 72nd (288-7809). 19th and early 20th century American landscapes by Church, Inness, Twachtman, Wyant, 10/25-11/19.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th and 19th century English and 19th century French drawings and watercolors, thru 12/23.

ROLLY-MICHAUX—943 Madison (535-1460). Selected bronzes by Rodin plus graphics by Chagall, Lautrec, Picasso, Rouault, thru 11/12.

SKIRA-LESSING—130 E. 82nd (288-6701). Graphics and ceramics by Picasso plus works by Christo, Dali, Hartung, Miro, Tapies, thru 11/12.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Dubuffet, Frankenthaler, and Moore, thru 10/31.

SOLOMON—724 Fifth (757-7777). Part II, new works by affiliated artists, thru 10/29.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. The history of terra-cotta in New York City, thru 10/26. . . "Ruins and Revivals: The Architecture of Urban Devastation," thru 11/3.

YORK—21 E. 65th (772-9155). The evening by 19th-and early 20th-century Americans, thru 11/5.

SoHo

ARBITRAGE—99 Spring (334-9755). "Street Painters," Day, DeNota, Gaon, thru 11/13.

CASTELLI—420 W. Broadway (431-5160). Architecture III: Follies, thru 11/15.

CIRCLE—468 W. Broadway (677-5100). Graphics by Grooms, Katz, Kitaj, Indiana dealing with New York City, thru 10/31.

CONVERGENCE—484 Broome (226-0028). California clay by Ellis, MacConnel, thru 11/6.

FREIDUS/ORDOVER—70 Greene (925-0113). Contemporary Scottish artists, thru 11/15.

HELLER—71 Greene (966-5948). Wall panels of opaque glass by Halem, chairs by Loeser, glass vessels by White, thru 10/30.

KITCHEN—59 Broome (925-3615). Tues.-Sat. 1-6. "Persuasion(s)" by Adams, Holzer, Silvestrini, thru 11/5.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Naive views of Paris, thru 11/8.

SOHO CENTER—114 Prince (226-1995). Greenstein, Jinnah, Kleinhaut, Whiteley, thru 11/26.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. The vegetable markets to the subways of New York City by four artists, thru 11/26.

TWINING—33 Bleecker (674-2070). Mon.-Fri. 10-6. Benca, Hoffman, McKinnon, thru 11/18.

WHITE COLUMNS—325 Spring (924-4212). Sixteen New York artists including Adams, Lemieux, Taaffe, 10/25-11/25.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

ALAN—1568 Second (744-4070). American Impressionists, Tonalists, and Hudson River painters including Ochtman, Davis, Smillie, thru 10/30.

BROOKLYN ARMY TERMINAL—58th Street and First Avenue, Brooklyn (619-5000). Fri.-Sun. 12-6. 350 artists in 125,000 square feet of space, thru 10/30.

CITY—2 Columbus Circle (974-1150). CAPS sculptors including De Ricco, Sheehan, thru 11/4.

FRANKLIN FURNACE—112 Franklin (925-4671). Cubist prints and illustrated books, thru 12/3.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Autumn grasses and water in Japanese art from the 13th through the 17th centuries, thru 11/13.

PELLICONE—47 Bond (475-3899). Modern life in dreams and visions by five artists, 10/30-11/17.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 12-6. New expressions from Germany including Baselitz, Immendorf, Kiefer, Lupertz, Penck, thru 11/20.

Photography

WYNN BULLOCK—"Experimental Explorations," thru 10/29. Ledel, 168 Mercer (966-5353).

CARIBBEAN CULTURAL CENTER—408 W. 58th (307-7420). The evolution of The Young Lords Party, 10/28-12/31.

ALLAN CHASANOFF—Still life of "situate, lying and *being*," thru 11/25. Pfeifer, 825 Madison (737-2055).

MAX COYER—Male nude studies, thru 10/29. Bouckaert, 100 Hudson (925-6239).

PETER D'AGOSTINO—Videotapes, photos, books examining mass transit, the media, 10/26-11/26. Franklin Furnace, 112 Franklin (925-4671).

LOUISE DAHL-WOLFE—Form and fashion from the 30's *through* the 50's, thru 11/12. Staley Wise, 177 Prince (431-7292).

NANCY D'ANTONIO—Street performers, thru 11/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

80 PAPERS—80 Thompson (966-1491). The Boxer Rebellion, China around 1900, thru 10/31.

LEE FRIEDLANDER/PAUL STRAND—Portraits from 1958 to now/Mexico in the 30's. Thru 11/12. Zabriskie, 724 Fifth (307-7430).

ARLENE GOTTFRIED/WILLIAM E. WILLIAMS—People on the street/Portraits and Philadelphia parties, thru 10/30. Midtown Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

MATTIE EDWARDS HEWITT—American landscape design and architecture, 1910 to 1940, thru 12/1. Wave Hill, 675 W. 252nd, Bronx (549-2055). Daily 10-4:30.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. The first 100 years of the Metropolitan Opera/Portraits of Churchill, Hemingway, O'Keeffe by Karsh. Thru 11/13.

LIGHT—724 Fifth (582-6552). The Farm Security Administration in color, 10/25-11/26.

JOHN MARGOLIES—Eccentric sculpture and architectural whimsy throughout the US, thru 11/20. P.S. 1, 46-01 21st Street, Long Island City (784-2084).

EDWARD C. MARTIN—Night in Chelsea, thru 10/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

ANTONIO MENDOZA—Cats and dogs plus members Davies, Esty, others, thru 11/4. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

LIDA MOSER—Portraits, special effects and documentary photos from the past 33 years, thru 11/6. Photographics Unlimited, 43 W. 22nd (255-9678). Daily 1-7 p.m.

EADWEARD MUYBRIDGE (1830-1904)—Yosemite landscapes, Central American views, and Animal Locomotion, thru 10/29. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

TETSU OKUHARA—Recent photographs, thru 11/23. Levy, 40 Great Jones (473-7151).

RUTH ORKIN—New York City and its park throughout the seasons, plus portraits, thru 11/7. Rizzoli, 712 Fifth (397-3721).

RICHARD PRINCE—Cowboys in manipulated images, thru 11/19. Baskerville & Watson, 24 W. 57th (582-0058).

DON RODAN—The four seasons, 1983, thru 11/5. Castelli, 4 E. 77th (288-3202).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 11/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples;

3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... African Textiles; thru 12/4... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... Natural History Photo Contest Winners; thru 10/31... The Great Auk in Illustrated Bird Books; thru 10/28... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Alexander Wilson's "American Ornithology," thru 10/28... Paintings of Space; thru 12/31.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Fri. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Emaki: Narrative Scrolls from Japan; thru 11/6... The Japanese Crane: Photographs; thru 10/30.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; 10/27-1/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Sculpture of Charles Simonds; thru 10/30... New Perspectives in American Art: 1983 Exxon National Exhibition; thru 11/27... Collection: 20th Century Sculpture; thru 12/11.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Miracle of Intervale Avenue; thru 11/15... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/20.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Four Centuries of Opera; thru 11/6... Fifty Italian Drawings, 1375-1775, from the Scholz Collection; thru 11/13... Letters from Notable Children; thru 11/13.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Museum Collects: New Accessions, New Directions; thru 11/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1... The Treaty of Paris 1783; thru 10/30. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Recent Drawings; thru 11/15... Monumental Prints by Georg Baselitz and Roy Iseli; thru 1/3... Mt. St. Helens: Work in Progress, Photographs by Frank Gohlke; thru 11/29... The Modern Drawing: 100 Drawings from the Museum of Modern Art; 10/29-1/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Metropolitan Opera Houses: The First 100 Years; thru 10/27... Drawings of the French Revolution and First Empire From the Museé Carnavalet; thru 10/30... Artists By Themselves: Artists' Portraits From the National Academy of Design; 11/4-12/31... Bertram Goodhue, Architect; 11/4-12/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration of Opera in 19th Century New York; thru 10/31... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey Crayon, Washington Irving: The Lives of An American Writer in the 19th-Century; thru 11/22... Landmarks in African Art; thru 11/12... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Eight-Pound Livelihood: Chinese Laundry Workers in The United States and Contemporary Photographs of New York Chinatown; thru 12/31.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Indian Miniatures; thru 11/27... Primal Visions: Paintings by John Whysner; thru 11/27... Michelangelo: A Sculptor's World; thru 1/8.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... The Sculptor as Draftsman; thru 11/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Three American Families: A Tradition of Artistic Pursuit; thru 10/26. **Downtown Whitney Museum:** Spectators of Life: Guy Père du Bois and John Sloan; thru 10/28.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/24 at 2: Fine Watches, Clocks and Scientific Instruments. On view from 10/18. 10/25, 26 at 10 & 2: Magnificient Jewels. On view from 10/21. 10/27 at 10 & 2: 19th-Century European Paintings, Drawings and Watercolors. On view from 10/22. **East,** 219 E. 67th St. (570-4141). 10/25 at 10: Furniture, Paintings, and Decorative Objects. On view from 10/21. 10/26 at 2: Oriental Works of Art. On view from 10/21.

DOYLE—175 E. 87th St. (427-2730). 10/26 at 10: Fine Oriental Works of Art; including Netsukes, Carved Ivories, Snuff Bottles, Scrolls. On view from 10/22. at 7: 19th and 20th Century European Paintings. On view from 10/22.

PHILLIPS—406 E. 79th St. (570-4830). 10/26 at 7: An Important Collection of Early Spanish and Colonial Jewelry. On view from 10/22. 10/27 at 11: Fine Silver, Objects of Vertu, Russian Works of Art and Judaica. On view from 10/22. 10/27 at 6: European Paintings. On view from 10/22.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 10/25 at 9:30 & 2: Sotheby's Arcade Auction. On view from 10/20. 10/26 at 2: Fine Printed and Manuscript Americana. On view from 10/20. 10/26 at 10:15 & 2: Important 19th Century European Paintings, Drawings and Watercolors. On view from 10/21. 10/28 at 10:15 & 2: Fine English and Continental Silver. On view from 10/22. 10/29 at 2: Important English Furniture. On view from 10/22.

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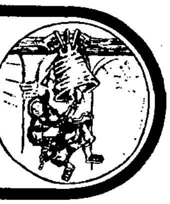

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MUSIC & DANCE

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, October 24

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Frescobaldi's *Canzoni* for Organ and Brass; Spohr's Grand Nonetto for Winds and Strings, Op. 31; Beethoven's Sonata for Piano and Violin in A, Op. 30, No. 1; Brahms's Piano Quartet No. 3. Alice Tully Hall at 7:30. $13.50.

MUSICIANS AGAINST NUCLEAR ARMS—IN CONCERT—Zubin Mehta conducts members of several area orchestras, with sopranos Kathleen Battle, Jessye Norman (Mahler), violinist Itzhak Perlman (Mendelssohn); addresses by Dr. Helen Caldicott, George F. Kennan, Paul Newman. Avery Fisher Hall at 8:30. $25-$100. Benefit (874-4098): $175-$1000.

JOSEPH KUBERA, pianist. Contemporary American music, including works by Cage, Vigeland, Moran. Merkin Concert Hall at 8. $7.

HEIDRUN RODEWALD, pianist. Bach, Brahms, Liszt, Bartók. Carnegie Recital Hall at 8. $6.

POMERIUM MUSICES—Madrigals by Frescobaldi, motets by Marenzio and Gesualdo. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GARY TROSCLAIR, trumpet; other artists. Scarlatti, Kennen, Walton. Brooklyn College at 8. $3.

Tuesday, October 25

NEW YORK PHILHARMONIC, Zubin Mehta conductor; doublebassist James Vandemark, saxophonist Harvey Pittel. *Debussy's Jeux and Saxophone Rhapsody;* Menotti's Doublebass Concerto; also a work to be announced. Avery Fisher Hall at 8. $6-$25.

CHAMBER MUSIC AT THE Y—Schubert's Octet in F, D. 803; Weber's Clarinet Quintet in B-flat. 92nd Street Y at 8. $9.50-$12.50.

CHAMBER MUSIC SOCIETY—See 10/24.

DAVID HOLZMAN, pianist (N.Y. debut), Schoenberg, Greenbaum (premiere), Wolpe, Boucourechliev (U.S. premiere). Merkin Concert Hall at 8. $8.

TIMOTHY LANDAUER, cellist, with pianist Doris Stevenson. Valentini, Brahms, Rozsa, Foss, others. Carnegie Recital Hall at 8. $7.

SAINT THOMAS CHOIR, Gunther Schuller conductor, with the St. Luke's Chamber Ensemble, organist Gerre Hancock, and soloists Carmen Pelton, Mary Ann Hart, Michael Hume, John Mack Ousley. Beethoven's *Mass* in C; Schuller's *Sacred Cantata,* works by Choir School alumni. St. Thomas Church, Fifth Ave. and 53rd St.,at 7:30. $5.

DA CAPO CHAMBER PLAYERS—"Images Old and New": Tower's *Petroushskates* and *Wings;* Crumb's *Vox Balaenae;* Schoenberg's *Pierrot Lunaire.* Symphony Space at 8. $6.

ARIOSO TRIO, with hornist Heidi Garth. Contemporary music. NYU University Theater, 35 W. 4th St., at 8. $4.

AURORA, a Baroque ensemble, with Stephen Hammer on recorder and Baroque oboe. Vivaldi, Telemann, Handel, Quantz. St. Joseph's Church, Sixth Ave. at Washington Pl. (874-4922), at 8. $6.

THE GUILD OF COMPOSERS—Soprano Bethany Beardslee, pianists Martin Goldray and Robert Pollock, percussionist Gordon Gottlieb, harpist Alyssa Hess. Works by Babbitt, Varèse, Yttrehus, Berger, Scaletti, Hobson. McMillin Theater, Columbia U., Broadway and 116th St., at 8. $5.

PAUL COLETTI, violist (N.Y. debut). Town Hall at 6. $3.

LISA NAPPI, soprano. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC LIVE!—Political rock with open jam session. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

DANIEL BLUMENTHAL, pianist. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $6.

BROOKLYN HEIGHTS SYMPHONY ORCHESTRA, Arturo Delmoni conductor; French hornist Robert Zvaleko. Strauss, Haydn, Beethoven. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., at 8. Free.

ODYSSEY CHAMBER PLAYERS—Works by Foss, Telemann, and Schubert's "Trout" Quintet. Brooklyn Music School, 126 St. Felix St. (865-6817), at 8. $6.50.

Wednesday, October 26

BALTIMORE SYMPHONY ORCHESTRA, Sergiu Commissiona conductor; violinist Salvatore Accardo, Baltimore Symphony Women's Chorus. Berlioz's *Le Corsaire* Overture; Lewis's *Atto* for String Orchestra (N.Y. premiere). Bruch's Violin Concerto No. 1; Holst's *The Planets.* Carnegie Hall at 8. $10-$17.50.

YOUTH ORCHESTRA OF IRELAND—(N.Y. debut), Hugh Maguire conductor. Berlioz's *Roman Carnival* Overture; Anderson's *Irish Suite;* Bernstein's *Candide* Overture; Sibelius's Symphony No. 1. Avery Fisher Hall at 8. $6-$10.

POMERIUM MUSICES, Alexander Blachly, artistic director; harpsichordist Colin Tilney. Frescobaldi program, including a capella sacred works, modern world premieres of madrigals, others. Merkin Concert Hall at 8. $8.

WILLIAM KAPELL MEMORIAL CONCERT—Pianists Dickran Atamian, Lukas Foss, Richard Goode, Gary Graffman, Jerome Lowenthal, William Masselos, Shirley Rhoads, Michael Sellers will perform works by Schubert, Perle, Chopin, Copland, Scriabin, Foss, Cameron-Wolfe, Barber, Mendelssohn, Liszt. Symphony Space at 8. $8 (benefit, $25).

MICHAEL LAUCKE, classical guitarist (N.Y. debut). Narvaez, Sor, Lauro, Papineau-Couture (North American premiere), Bach, Rodrigo. Carnegie Recital Hall at 8. $7.

CHAMBER MUSIC AT THE Y—See 10/25.

WEST SIDE BRASS QUINTET—Citicorp Atrium at 6. Free.

ELIZABETH AVEDON, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

RICHARD SHIRK, pianist. Mozart program. Harkness Plaza Atrium, 61 W. 62nd St., at 6. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

MIMI VONDRA, soprano, with pianist Pamela Gilmore. Arias and songs by Handel, Schubert, Satie. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. $2.

Thursday, October 27

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Aurora Natola-Ginastera, soprano Kathleen Battle. Bach's Suite No. 2; Ginastera's Cello Concerto No. 2 (U.S. premiere); Webern's *Passacaglia,* Op. 1; Mozart's Motet "Exsultate Jubilate" and aria "Vorrei spiegarvi." Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

KARL BERGER, GEORGE SCHUTZ, with two-piano improvisations/**OREGON,** an improvising foursome who play jazz, African, Indian, as well as classical music. Symphony Space at 8. $8-$12.

JACK REILLY, composer-jazz pianist, with actor Lloyd Moss, in "Rhyme Scheme," an evening of poetry and piano. Merkin Concert Hall at 8. $9.

ANTONIO MENESES, pianist/**FRANZ MASSINGER,** cellist. Debussy, Schubert, Brahms. Metropolitan Museum at 8. $8.

MUSICAL ELEMENTS, with tenor Paul Sperry, mezzo-soprano Mary Feinsinger, harpist Sara Cutler. Asia (world premiere), Dohnanyi (N.Y. premiere), Lutoslawski. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $5.

DINOS CONSTANTINIDES, violinist, with pianist Michael Rickman. 20th-century composers. Carnegie Recital Hall at 8. $5.

OMEGA ENSESMBLE—Brahms's Trio in a, Op. 114, for Clarinet, Cello, and Piano. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JON P. ROLLINS, organist. Bach and Franck. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

ARNOLD DREYBLATT/ARTHUR RUSSELL, solo concerts. Music live and on tape, on varied instruments. PASS, 62 E. 4th St. (989-2060), at 8. $5.

BILL SLEDGE AND HIS HAMMERS—Swing and jazz, pop and standard songs of the '30s and '40s. Manhattan Savings Bank, Third Ave. and 86th St., at 8. Free.

BARGEMUSIC RESIDENT MUSICIANS—Haydn's String Quartet Op. 33, No. 2; Strauss's *Die Fledermaus* Overture arranged for String Quartet; *Beethoven's Quartet Op. 59, No. 1 in* F. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Friday, October 28

ANDRE WATTS, pianist. Beethoven sonatas, including "Moonlight" and "Appassionata"; works by Chopin, including Ten Etudes from Opp. 10 and 25. Carnegie Hall at 8. $10, $12.50.

SYLVAN WIND QUINTET, with pianist Kenneth Cooper. Ibert, Mozart, Danzi, Onslow. Carnegie Recital Hall at 8. $8.50.

NEW YORK PHILHARMONIC—See 10/27.

JOSE LUIS RODRIGUEZ, singer-actor. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 8. $17.50-$25.

STEPHEN ARON, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

GALIMIR STRING QUARTET, with pianist Richard Goode. Beethoven's String Quartet, Op. 18, No. 3; Hindemith's String Quartet, Op. 22, No. 3; Brahms's Piano Quintet in f, Op. 34. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

PAT METHENY GROUP—Beacon Theater, Broadway at 74th St. (249-8870), at 8. $12.50, $15.

JOSEPH JARMAN—"Stepping—Other Shores," for quartet with dancer Cheryl Banks, another musician, and poet Thulani Davis. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

RILEY KELLY LEE/RALPH SAMUELSON—Music of Japan, for two shakyhachias. Alternative Museum, 17 White St. (966-4444), at 8. $6.

ELLEN REDMAN, flutist/**ELISHA GILGORE,** pianist/**RANDY ZELINKA,** basoonist. Mozart, Arnold, Beethoven, Dutilleux. Manhattan School, 120 Claremont Ave. (749-2802), at 5:30. Free.

ANDREW BOLOTOWSKY, flutist/**CHRISTOPHER SHAUGHNESSY,** violist/**ROBERT SHAUGHNESSY,** guitarist. Beethoven, Kreutzer, Shaughnessy, Lotti, Visee. Lincoln Center Library at 4. Free.

JUILLIARD ORCHESTRA, Jorge Mester conductor; pianist Jon Kimura Parker. Schuman's *New England Triptych, After William Billings;* Liszt's Piano Concerto No. 1; Brahms's Symphony No. 4. Alice Tully Hall at 8. Free.

JON STEIN, singer-songwriter-guitarist. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

MARCIA ECKERT, pianist. A faculty recital. Beethoven, Schumann, Ravel, Chopin. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

SUSAN REED—The singer-actress performs Irish and American folk songs, French art songs, and readings from Tennessee Williams and her own "Women of Ireland." Biles Performance Space, 15 W. 24th St. (989-4391), at 8. $6.

STEVE LACY SEXTET/WILLEM BREUKER KOLLEKTIEF, from the Netherlands. New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 10 and 8 respectively. $7.50 single performance, $10 for the two.

ENSEMBLE SEPIA; bassoon, oboe, and cello. The Galleria, 115 E. 57th St., at 12:30. Free.

GEORGE MASSO, trombonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St., at 12. $4.

DIAMONDS IN THE ROUGH—Bluegrass music. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $3.

Saturday, October 29

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; soloists Susan Dunn, Shirley Close, Gene Tucker, David Cumberland. Verdi's *Reguiem.* Carnegie Hall at 8. $8-$16.

ENSEMBLE FOR EARLY MUSIC—"Medieval Evil," Roman de Fauvel. A fully staged and costumed 14th-century French play for Halloween. Alice Tully Hall at 8. $12.

PETER FRANKL, pianist/**GYORGY PAUK,** violinist/**RALPH KIRSHBAUM,** cellist. 92nd Street Y at 8. Brahms. $10-$13.50.

SINE NOMINE SINGERS, Harry Saltzman conductor; soloists Jan Opalach, Frank Hoffmeister, Jeffrey Dooley, Marianna Busching, Julianne Baird; Philip Levin Baroque Ensemble. Handel's *Hercules.* Merkin Concert Hall at 7:30. $12.

PETER GRIGGS, composer-guitarist, with flutist Iris Brooks, percussionist Glen Velez. "Different Perspectives": His works, including a New York premiere. Carnegie Recital Hall at 8:30. $8.50.

TAI-CHANG CHEN, pianist (N.Y. debut). Bach-Busoni, Beethoven, Schumann, Scriabin. Carnegie Recital Hall at 5:30. $6.

GALIMIR STRING QUARTET, with pianist Richard Goode. Brahms, Haydn, Shostakovich. Washington Irving H.S., Irving Pl. and 16th St. (586-4680), at 8. $2.

LIORA HENDEL, pianist. Beethoven Sonatas. Metropolitan Museum at 2:30. $4.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor. Geminiani, Bach, Griffes, Ibert, Haydn. Metropolitan Museum at 8. $10.

SERGIU SCHWARTZ, violinist/**PETER TAKACS,** pianist. Brahms, Debussy, Wieniawski. St. John the Divine, Amsterdam Ave. at 112th St., at 1:30. Free.

JOSE LUIS RODRIGUEZ—See 10/28.

JANE CAREY, jazz. Citicorp Market at 6. Free.

ELIZABETH AVEDON, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

THE MARTINS—Vocal music. Lincoln Center Library at 2:30. Free.

JOSEPH JARMAN—See 10/28.

KEVIN BURKE/MICHEAL O'DOMHNAILL, with Joe Burke, in traditional music of Ireland, on fiddle, guitar, and accordion. Alternative Museum, 17 White St. (966-4444), at 8. $9.

STEVE LACY SEXTET/WILLEM BREUKER KOLLEKTIEF—See 10/28. Tonight, at 8 and 10 respectively.

SUSAN REED—See 10/28.

MS. IRENE REID & CO./ANDY BEY TRIO—Jazz. Adam Clayton Powell Jr. Auditorium, Amsterdam Ave. and 146th St. (244-0997), at 8. $12.

EMANUEL AX, pianist/**YO-YO MA,** cellist/**YOUNG-UCK KIM,** violinist. N.Y. debut as a trio. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $10-$12.

CHAMBER MUSIC AT BAM—Violinist Dong-Suk Kang, violist Scott Nickrenz, cellist Lawrence Lesser, pianists Stephanie Brown and Jean-Yves Thibaudet. Fauré and Franck. BAM at 8:30. $7.

HERBERT BRADENSTEIN JR.—"Piano Reveries": classical, popular, and improvisational music. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing (359-4324), at 4. $4.50.

Sunday, October 30

EARL WILD, pianist. Schumann, Medtner, Rachmaninoff, Liszt. Carnegie Hall at 3. $8-$15.

LA PERICHOLE—See Opera, below.

AX-MA-KIM TRIO—Schubert's Trio No. 2; Brahms's Trio No. 1. Avery Fisher at 3. $8, $15.

MONTSERRAT CABALLE, soprano, with pianist Miguel Zanetti. Songs and arias by Gasparini, Vivaldi, Giordani, Spontini, Cherubini, Bellini, others. Avery Fisher Hall at 8. $8-$15.

MUSICA AETERNA—See 10/29. Today, at 6.

AMERICAN CHAMBER SYMPHONY—Alice Tully Hall at 3. $8, $10.

SINE NOMINE SINGERS—See 10/29. Today, at 2.

JANICE WEBER, pianist. Hindemith, Liszt, Violette, Godowsky. Merkin Concert Hall at 8. $7.

JANET ARMS, flutist. Telemann, Jolivet, La Montaine. Carnegie Recital Hall at 5:15. $6.

SIDNEY JOHNSON, baritone. Carnegie Recital Hall at 2.

BOBBIE GLOVER, tenor. Carnegie Recital Hall at 8:30.

ANTHONY NEWMAN, harpsichordist. Bach's *Well-Tempered Clavier,* in Newman's edition. Mannes College of Music, 157 E. 74th St. (737-0700), at 7:30. Free.

EDWARD TARR/GEORGE KENT—"A trumpet and organ fanfare," music by 17th- and 18th-century Spanish, Italian, and English composers. The Cloisters, Ft. Tryon Park, at 3. $10.

HALLOWEEN CONCERT, by tenor R. Mack Miller and pianist Steven Nowick. Supernatural, macabre music by Beethoven, Liszt, Schubert, others. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

"CATS" CAST MEMBERS, singing and playing solo and ensemble music, cabaret-style. WBAI Free Music Store, P.S. 41, 116 W. 11th St. (279-0707), at 8. Free; contributions welcome.

MARYA MARLOWE/MIKE MCFREDERICK, pianists. Citicorp Market at noon. Free.

KEVIN BURKE, others. See 10/29. Today, at 3. $8.

NYELA BASNEY MUELLER/TIMOTHY MUELLER, duo-pianists. Pinto, Copland, Mozart, Brahms, Ravel. Jewish Association for Services for the Aged, 40 W. 68th St. (724-3200), at 2. $1.

SUSAN REED—See 10/28. Today, at 3:30.

DALE LITTMAN, pianist. Brooklyn Museum, Eastern Pkwy., at 2. $2 Museum admission.

BARGEMUSIC RESIDENT MUSICIANS—See 10/27. Today at 4.

BRAVA CHAMBER—Works of women composers. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

CHAMBER MUSIC AT BAM—See 10/29. At 2.

JULIUS GROSSMAN CHAMBER ORCHESTRA—Elgar, Dvorak, Haydn, Mendelssohn, Mozart. Nagler Auditorium, 3155 Grace Ave., Bronx, at 2. Free.

CONCERTS IN CHURCHES—Pianist Alison Deane, violinist Arturo Delmoni, violoncellist Richard Locker; Beethoven program. Christ and St. Stephen's, 120 W. 69th St., at 3; $5. . . Church Choral Society, Frank Cedric Smith director; Haydn's *The Creation.* Grace, Broadway and E. 10th St., at 4; $5. . . Bronx Arts Ensemble Chamber Orchestra; Dvorak, Bloch, Strauss. Fordham U. Church, Bronx Rose Hill Campus at Southern Blvd., at 3; $6. . . Bach Vespers, with the Bach Choir, Orchestra, soloists, Frederick Grimes director and organist, organist Nancianne Parrella. Bach's Cantata 80 and *Credo.* Holy Trinity Lutheran, CPW and 65th St., at 5; offering. . . Billy Taylor, pianist, with vocalist Jeree Palmer, pianist Frank Owen; musical tribute to Eubie Blake; Lafayette Ave. Presbyterian, 85 South Oxford St., Brooklyn, at 3; $10. . . Margaret Mills, pianist; Brahms, Beethoven, Gideon. Madison Ave. Presbyterian at 73rd St., at 4; $4. . . Jeff Samaha Singers; Our Lady of Perpetual Help Auditorium, Sixth Ave. and 60th St., Brooklyn, at 6:30. $5.50, $5 in advance. . . Riverside Church, the Drive at 122nd St. At 3, carillonneur James R. Lawson plays, followed by the New Philharmonia of Riverside, George Rothman conductor, violinist Daniel Phillips; Wuorinen, Mendelssohn, Beethoven. Free. . . Cathedral Singers, Richard Westenburg conductor; music by Schütz, including antiphonal music for divided choirs. St. John the Divine, Amsterdam Ave. at 112th St., at 4. $7. . . Constantine Cassolas, tenor; Mahler and Wolf. St. Michael's, 225 W. 99th St., at 3; $5. . . St. Peter's, Lexington Ave. at 54th St. At 5, Jazz Vespers, with Paul Knopf; offering. At 7: Warren Chiasson; $5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU 4/21—$12-$75. Mon., 10/24, at 8: Donizetti's *La Fille du Regiment,* Bonynge conducting; with Sutherland, Cornell, Kraus, Berberian, White, Velis. 10/25 at 8: Verdi's *La Forza del Destino,* Levine conducting; with Amara, Conrad, Carreras, Bruson, Fissore, Raimondi. 10/26 at 8: Britten's *Peter Grimes,* Pritchard conducting, with Söderström, Chookasian, Vickers, Stewart, Hines. 10/27 at 8: Verdi's *La Traviata,* Pritchard conducting; with Te Kanawa, Gedda, MacNeil. 10/28 at 8: *La Forza del Destino;* same as 10/25, except Milnes for Bruson. 10/29 at 2: Puccini's *La Bohème,* Kohn conducting; with Malfitano, Merritt, Shicoff, Elvira, Robbins, Glassman, Berberian. 10/29 at 8: Peter Grimes; same as 10/26, except Meredith for Hines.

New York City Opera
At the New York State Theater

THRU 11/13—$3.50-$30. Tues., 10/25 at 8: Bizet's *Carmen,* Keene conducting; with Marsee, Braden, Theyard, Cossa. 10/26 at 8: Janacek's *The Cunning Little Vixen,* Bergeson conducting; with Peterson, Pelle, Embree. 8/27 at 8: Floyd's *Of Mice and Men,* Keene conducting; with Gutknecht, Moulson, Cooper, Livingston. 10/28 at 8: Puccini's *Tosca,* Weise conducting; with Galvany, Theyard, Fazah. 10/29 at 2: Puccini's *Turandot,* Keene conducting; with Kelm, Myers, West, Gill. 10/29 at 8: Puccini's *Madama Butterfly,* Keene conducting; with Haddon, Christin, Garrison, Cossa. 10/30 at 1: Bernstein's *Candide,* Bergeson conducting; with Munro, Clement, Evans, Groenendaal, Lankston, Javore, Harrold, Billings. 10/30 at 7: Strauss's *Ariadne auf Naxos,* Weise conducting; with Sundine, Rolandi, McCaffrey, Alexander.

Other

LA PERICHOLE, by Offenbach. Mario Bernardi conducts a concert version; with Frederica von Stade, Renato Cappechi, Neil Rosenshein, and a large cast, with Madeline Kahn narrating. Carnegie Hall, 10/30 at 7:30. $18-$50.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 10/26-11/20; Romberg's *The Student Prince.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

AIDA, by Verdi. Amato Opera Theater, 319 Bowery at 2nd St. (228-8200). 10/29, 11/5, 12, 18, 19, 26, 12/3, at 7:30; 10/30, 11/6, 13, 27, 12/4 at 2:30. $8.

DONA FRANCISQUITA, a Spanish zarzuela, by Vives and de Vega. Repertorio Español, Gramercy Arts Theater, 138 E. 27th St. (889-2850), 10/29 at 8, 10/30 at 3. $10, $12.

Dance

The Joffrey Ballet
At City Center

THRU 11/13—$5-$30. 10/25 at 8: *Petrouchka, Return to the Strange Land, Rodeo.* 10/26 at 8: *Les Patineurs, Italian Suite, Cloven Kingdom.* 10/27 at 8: *Petrouchka, Parade, Italian Suite.* 10/28 at 8: *Dream Dances, Five Brahms Waltzes in the Manner of Isadora Duncan, Round of Angels, The Green Table.* 10/29 at 8: *Italian Suite, Return to the Strange Land, Offenbach in the Underworld.* 10/30 at 2: *Petrouchka, Parade, Cloven Kingdom.* 10/30 at 7:30: *Dream Dances, Five Brahms Waltzes in the Manner of Isadora Duncan, Round of Angels, Green Table.*

Other

JOHN BERND—"Lost and Found (scenes from a life)". Bessie Schönberg Theater, 219 W. 19th St. (924-0077), 10/25 at 8. $7.

LUCINDA CHILDS DANCE COMPANY—*Available Light,* and *Mad Rush,* with music by Philip Glass. Next Wave at BAM, 10/27-29 at 8, 10/30 at 2. $6-$15.

ELINOR COLEMAN DANCE ENSEMBLE—Modern dance: *The Strand, AKA Thread; Untitled Work for Two Male Dancers and Material.* Dance Ensemble, 153 Mercer St., (226-5767). 10/30 at 3. $5.

SENTA DRIVER'S "HARRY" —Featuring three New York premieres. The Space at City Center, (675-2452). 10/26-30, at 8. $15.

MAFATA DANCE COMPANY OF THE CITY MISSION CADET CORPS—*In a Class By Itself.* Symphony Space, 10/30 at 4. $8; $6 in advance.

SPLIT STREAM—10/27, 28 at 8, Joelle Ballonzoli: *A Good Recipe to End on the Moon.* 10/29, 30 at 8, Stephanie Skura: *It's Either Now or Later.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $7.

UNITED SLAVIC FOLKDANCE FESTIVAL—Dancers and singers in authentic national costumes. Fashion Institute of Technology, 227 W. 27th St. (846-0682). 10/30 at 2:30. $8.

WALLFLOWER ORDER AND GRUPO RAIZ—A women's dance troupe joins a Chilean musical ensemble in *Vamos A Andar—Let's Get Going.* Symphony Space, 10/28, 29 at 8. $8; $6 in advance.

LUISE WYKELL AND COMPANY—Premiere of *The Witching Hour,* a work for six dancers, also *People, Places, and Things.* Midtown YM-YWHA, 344 E. 14th St. (787-8930). 10/29, 30 at 8. $7, $5.

OTHER EVENTS

Happenings

Also see Tours and Children, below, for more special Halloween-weekend events.

HALLOWEEN'S HERE, and so are some of our town's annual bashes and celebrations. The parade in Greenwich Village, 10/31, begins at 6 at 155 Bank St., goes east to Abingdon Sq. and Bleecker St., to W. 10th St. and Fifth, and then down Fifth to Washington Square Park. This is the tenth anniversary for Ralph Lee's holiday creation, and this year the spirits in charge would like us to join in near the parade's beginning, to avoid crowding... On Staten Island, Clay Pit Ponds State Park Preserve will welcome everyone to a campfire story session by Louise Kessel, with a walk and apple-bobbing also on the program; 10/28, 29, 30, 7:30-9:30; free. The Fri. program is interpreted for the deaf (967-1976)... Union Square Park Community Coalition's party is 10/29, 1-3 (spooks go out by daylight, too), in the playground, 16th St. and Fourth Ave.; clowns, mask and costume making, Indian crafts, and a parade; free... "The Haunted Greenhouse" can only mean one place: the N.Y. Botanical Garden, Bronx, 10/30-31, 6-9, for "the annual haunting of the Cyrstal Palace." It's a family affair for fun and a good scare (wear a costume, too); refreshments available. $2.50; children, seniors, 75 cents... A Monster Bash 10/29, beginning at 9, is hosted by the New York Local of the National Writers Union. It's at 330 Broome St., and besides all the ghosts and goblins, you can shake your witch's broomstick at, there'll be dancing to live music, food, and drink. $10 includes a free drink (473-3753)... A "costume prom," 10/28, 9-2 a.m., includes a costume contest, a performance by Normski, a cash bar, and "silly fun." At the Ukrainian National Home, 140 Second Ave. (8th-9th Sts.) (362-3619). $10, to benefit Basic Trust Infant/Toddler Day Care Center.

SALES, FAIRS, ANTIQUES, AND SUCH—From now on, we don't have to hint "holiday-gift time," do we? The annual Posh Sale of the Lighthouse, New York Association for the Blind, is set for 10/24-28, at 111 E. 59th St. (355-2200). Times are Mon. and Thurs., 10-7:30; Tues., Wed., Fri., 10-6. As usual, many clothes and accessories, some worn only once, are priced low-low-low, and the early bird gets the Worth. Household things and boutique items too. Free, to look... House plants, including rare orchids, cacti, African violets, will be for sale at "Fall for House Plants," a show/bazaar at the Horticultural Society, 128 W. 58th St. (757-0915), 10/29-30, 11-5. Obligatory celebrity guest will be Audrey, the seven-foot carnivorous star of *Little Shop of Horrors,* and you can look at all the displays by the House Plant Societies; $2 admission... A craft fair 10/29, 10-4, benefits Heartsease Home, and it's at Park Avenue Christian Church, 85th St., Amish quilts and wall hangings, pillows, toys, holiday decor, floral arrangements, and more... The annual Greenwich Village Antiques Show and Sale goes on 10/27 (preview, 7-10, $10) thru 30, at Greenwich House, 27 Barrow St. (242-4140). The range is wide, and prices range widely too. Fri. and Sat. 1-10; Sun. 1-7; $3.50 (preview tickets good for all days). Appraiser Sigmund Rothschild will assess your own treasure, at the preview and also Fri. and Sat., 4-10; $10 per item. Children's and Babies Fair, 10/30, 10-4, will combine children's fun, a sale, and parent information and services, all introducing a new handbook, "Parents Helping Parents." At Riverdale Neighborhood House Family Center, 5521 Mosholu Ave.

THREE LECTURES OF NOTE, two at the Fashion Institute of Technology, Seventh Ave. at 27th St., and an overlapping pair on the subject of special city neighborhoods. Confusing? Not really; consider: Fashion expert and writer Robert L. Green talks about that influential epitome of chic, the incomparable Coco Chanel, in his series at F.I.T., 10/24 at 6; free (to come: Cecil Beaton, 10/31, then Joan Crawford and "Hollywood Costume")... Chelsea Is Alive, a seminar, 10/30, 1-4:30, same place; $5. There'll be a "high tea" and a video tour, too... The Bronx is subject for lectures this week at the Jewish Museum, Fifth Ave, and 89th St.: Kate Simon will talk about her own "Bronx Memories," 10/25 at 6. Free with admission to Museum.

TRANSPORT NOSTALGIA—is a going commodity, as any buff will tell you, and Roger Arcara, buff extraordinaire, has put together one of his programs of old movies, this time focusing on trolleys, Model-T's, Hudson River steamers, as well as trains and steam engines. $5, 10/29 at 8, at the YMCA on Westchester Ave. near Castle Hill Ave., East Bronx (430-7463).

Tours

MANHATTAN'S GOLD COAST, Fifth Ave. from 78th to 94th Sts., with Municipal Art Society (935-3969). 10/29, 30, meet at 2, Duke mansion, Fifth Ave. and 78th St. $8.

PUERTO RICAN NEW YORK, with the 92nd Street Y (427-6000, ext. 179) and lecture-guides Carlos Sanabria, Pedro Pedraza. 10/30 at noon; pre-register; $7. A lecture on the subject, 10/26 at the Stephen Wise Free Synagogue, 30 W. 68th St., at 7:30; $6. Lecture-tour both, $11.

HOUSES OF WORSHIP, Upper East Side. Walking tour with the Yorkville Catholic-Jewish Council, including Hungarian Reformed Church, a neighborhood synagogue, St. John Nepomucene (Slovak), others. 10/30 at 1, meet at SE corner, First Ave. and 79th St. Free. Rain date, 11/6.

LUNCH IN HARLEM, with Harlem, Your Way! Tours Unlimited (866-6997). Includes lunch at a Harlem church and visits to Morris-Jumel Mansion, the Studio Museum, the Liberation Bookstore, and more. 10/30, 11/6, 20, 27, noon-3. $25. Buses from and back to 96th St. and Columbus Ave.

UPPER FIFTH AVENUE, "The Townhouse and the Private Palace." Walk with the Museum of the City of New York (534-1672). 10/30 at 1:30, meet at Fifth Ave. and 89th St., east side. $5.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

INWOOD HILL PARK, "The Fruits of Autumn" walk, with the Park's Friends, 10/30 at 1, meet at the flagpole near Isham St. entrance, a block north of 207th St. $1.

DOWNTOWN DECO—Buildings in oldest part of the city. Art Deco Society of New York (758-9447). 10/29 at 2:30, meet at the Old Customs House, Broadway and Bowling Green. $3.

STATEN ISLAND'S EARLIEST ARCHITECTURE, with the Staten Island Historical Society (351-1617). 10/30 at 2, meet at the Third County Courthouse, Richmondtown Restoration. $5.

MURRAY HILL, "Remnants of a Gilded Age," a New York Walk-About (phone 582-8083 weekdays; 914-834-5388 weekends, evenings). 10/30, 11 a.m. or 2 p.m., meet on NW corner, 34th St. and Madison Ave. $4.

ADVENTURE ON A SHOESTRING (265-2663)—10/30, at 10:30 a.m., meet NW corner of Canal and Mott Sts. for a Chinatown "snacks-and-sights safari," $5, plus snacking money.

GREEN-WOOD CEMETERY, "by a new back-door route." With Prospect Park Environmental Center (636-1900). 10/29 at 1 p.m., meet at Ft. Hamilton Pkwy. gate at McDonald Ave. $1.

NATURE WALKS—Fall Foliage at Wave Hill, Independence Ave. and 249th St. (549-2055). 10/29 at noon, meet at the gate; free, with garden admission: adults $2, seniors $1, children free... Botanical safari, Alley Pond Park Woodlands. 10/29 at 10 a.m., meet at the Park House, upper parking field; also, 10/30 at 1, a Wetland Walk; $1. The Center is at 328-06 Northern Blvd., Douglaston, Queens (229-4000).

STATEN ISLAND RAMBLE, and Chinese brunch, with the Hungry Pedalars. Half-day trip with some steep hills. 10/30, meet S.I. Ferry gate, Manhattan, 7:45 a.m. for 8 a.m. ferry. $5.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 10/30, historical tour of our civic center; ends at South Street Seaport. Meet at 1, City Hall steps; $3 (includes mailing list fee for a year).

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 10/29, Queens. $15. Phone 777-5658 for meeting place and time.

SOUTH STREET SEAPORT MUSEUM, tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. $5, children $3; includes both ships and restored buildings. Also daily schedule of events and programs. Tickets, information at admission center, Fulton and Water Sts. (669-9400).

URBAN PARK RANGERS—Halloween-weekend celebrations. Free, unless noted. Bronx: 10/30 at 7, a ghostly night hike in Van Cortlandt Park; meet at Broadway and Mosholu Ave. (548-7070). 10/29, 2-4, a Halloween Happening, with games, apple-dunking, costume contest (wear your best). Crotona Park Ranger Station (589-0096 for details)... Brooklyn (788-0055): 10/29, Great Pumpkin Festival, 1-4, at Prospect Park's Nethermead; carnival with games, scary tours, refreshments; wear a costume. 10/30 from 10 a.m., a bike tour from Prospect Park to Sunset and Owl's Head Parks, 20 miles; take lunch (856-4210). Meet under Grand Army Plaza arch... Manhattan (397-3091): 10/28 at 6, a mounted-on-horseback tour of Central Park's north-end history, from Claremont Stables (phone to reserve your horse; advanced riders only; a charge for the horse). 10/29-30, fall-foliage tour thru Ft. Tryon Park; meet at 2, Unicorn Cafe near Ft. Washington Ave. entrance. 10/30 at 3, Halloween tour of woods near Belvedere Castle, Central Park, 79th St. south of the Great Lawn (772-0210 for details)... Queens (699-6722): 10/30 at 6, a ghostly tour in costume, Cunningham Park; then a bubbling-cauldron party. Pre-register.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 10/29, Palisades State Park, N.J. 10/30, Forest Park, Queens. (291-6825 for meeting places.) $15.

COUNTRY CYCLING—One-day trips outside the city, with transportation provided to starting point for you and your bike. 10/29, N.J. Great Swamp. 10/30, N.J. farm country. Country Cycling Tours, 167 W. 83rd St. (874-5151). $23 with your own bike.

Sports

FOOTBALL—Giants, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if available. 10/30 at 1, vs. Dallas.

HOCKEY—N.Y. Rangers, Madison Square Garde (563-8036), $7-$18. 10/26 at 7:30, vs. Winnipeg 10/28 at 7:30, vs. Toronto; 10/30 at 7:30, vs Edmonton... **N.Y. Islanders,** Nassau Coliseum Uniondale, L.I. (516-794-4100), $14-$22. 10/25 a 8:05, vs. Winnipeg. 10/29 at 7:05, vs. New Jersey.

BASKETBALL—N.Y. Knicks, at Madison Square Garden. $7-$15. 10/29 at 7:30, vs. Washington.

Children

NEW YORK RENAISSANCE BAND, "Whe Knighthood Was in Flower." Music and dance o Austria, the Netherlands, Spain. Authentic costumes, instruments. St. Michael's Hall, 225 W. 99t St. (222-2700), 10/29 at 2. $4.

PUSS-IN-BOOTS, with guest Twee-Dee, the clow puppet. Alice May's Puppets, at the Origami Cente 31 Union Square West (255-0469). Sun. at 2 thru 11, 27. $2.50.

THE TRIP, a new musical by Stephen Schwartz, base on book by Ezra Jack Keats. First ACT Theater, 37 W 65th St. (873-6400). 10/29 at 2 and 4; 10/30 at 2 an 4 (Sun. 4 o'clock is a gala opening; audience in costume, please). Then Fri. at 7, Sat. Sun. at 2 and 4. $7

ALFRED THE DRAGON AND THE PHANTO BALLOON STEALERS—Children's Improv. Co. with audience participation. New Media Reperto Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3 adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A roc musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30 $4, adults $5.

MORE AESOP'S FABLES—Rainbow Puppet Works Washington Square Church, 133 W. 4th St (254-9523). 10/29 at 2:30. $2.75.

TRICKS AND TREATS MAGIC SHOW, with Steve Rodman. Come in costume. Dalton School Marti Theater, 108 E. 89th (522-5160). 10/30 at 2. $4.

FRIGHTENING FROLICS—Halloween stories, costume parade, a ghostly walk, tricks and treats. Alley Pond Environmental Center, 228-06 Northern Blvd. Douglaston, Queens (229-4000). 10/31 at 7:30; pre-register; $3.

CHILDREN'S FALL FESTIVAL—Queens County Farm Museum, 73-50 Little Neck Pkwy. (468-4355). 10/29, 11-4; pumpkin decorating, contests, games, refreshments. $2. Reserve, please.

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OTHER EVENTS

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 10/29 at 1:30 "The Evil Warlock," by Nifty Puppeteers (wear your Halloween costume). $2.50... Please Touch follows at 2:40; $1.

TODDLERS' WORKSHOPS, for 2 1/2 and up. At S.I. Children's Museum exhibit "Once Upon an Island," second-floor rear Ground Round wing of the S.I. Mall. Mon.-Fri. at 1:30; 50 cents exhibit admission. 10/28: Mask making and face painting.

THE SORCERER'S APPRENTICE—The Puppetworks, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. $3.50. Reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 10/30 at 1:30, Halloween Fun and Magic Show. $3.50.

THE WONDERFUL WORLD OF OZ—An exhibition of works by artist L. Frank Baum and his successors. Some are for sale. At Books of Wonder, 464 Hudson St. at Barrow St. (989-3270). Thru 10/31, Mon.-Thurs. 11-7; Fri. and Sat. noon-9; Sun. noon-6.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. Free. 10/29, storyteller Marcia Lane.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 10/30, Halloween story hours.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 10/25 at 4: stories for 2nd grade and up. Films Thurs. at 4, ages 3-8... Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. 10/27 at 3:30, come in costume for a picture-book hour and pumpkin carving. 10/28 at 3:30, film.

THE ALICE-IN-WONDERLAND GAME, a musical by On Stage, Children!, with audience participation. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. at 1 and 3:30, thru 11/12. $3, adults $4.

PUPPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). Sat. at 11 a.m. and 1. $2.50. 10/29, "The Frog Prince," with Tony Blanco.

LITTLE PEOPLE'S THEATRE COMPANY—"Little Red Riding Hood" at 1:30; "Sleeping Beauty" at 3. Sat. and Sun. thru 11/20. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

THE JUGGLER OF NOTRE DAME—Shadow Puppet Theatre, with the Puppet-Folk Theater Sat. and Sun. at 2 and 4. Thru 10/30. Hudson St. Playhouse, 53 Hudson St., three blocks north of Chambers St. (966-7002). $2.50; adults $4.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Tues.-Sun., except Fri. 1-5. 10/30 at 2: Kaleidoscope Dancers in "The Creature," others.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations a must; all adults must be with a child).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum... **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 10/29-30 at 3: Shoebox City, parent-child workshop; take boxes, egg crates, milk cartons, etc... 10/29 at 2: the Mimestrals, a mime show.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4... 10/30 at 1:30, Roberta Shoemaker will make you up as an "Oz" character.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 10/28 at 7: Halloween Bash, 8 and older. $6, adults $1... 10/29 at 1:30, "Silent Scares and Voiceless Monsters"... 10/30 at 1:30, film program with Halloween theme.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 10/30, carvings from plaster-of-Paris. Free with Museum admission.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré *d' agneau persillade, sauté de veau au chanterelle,* feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. *Casual. American. Spcls: poached* salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. **(M)** AE.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, *seafood mixed-grill. Res. sug. Open Mon.-Tues.* 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, *steamed vegetable medley with cheese fondue, fresh* fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. *Casual. American. Spcls:* Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

UNCLE CHOW'S—47 Division St., 966-6180. Casual. Szechuan. Spcls: black King Kong, golden house madam, ta chin chicken. Res. sug. Open Sun.-Thurs. 11:30-10 p.m., Fri.-Sat. noon-11. **(I)** MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table *d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec.* **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., *242-7350. Casual. American-Seafood. Spcls:* lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11.30 - 1 a.m. , Fri. - Sat. to 3 a.m. Private parties for 40. **(I)** MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab and sweetbread terrine with fresh morelles, rack of venison with fresh ginger and honey, breast of pheasant wrapped in farmer's bacon, chestnut soufflé. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso bucco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

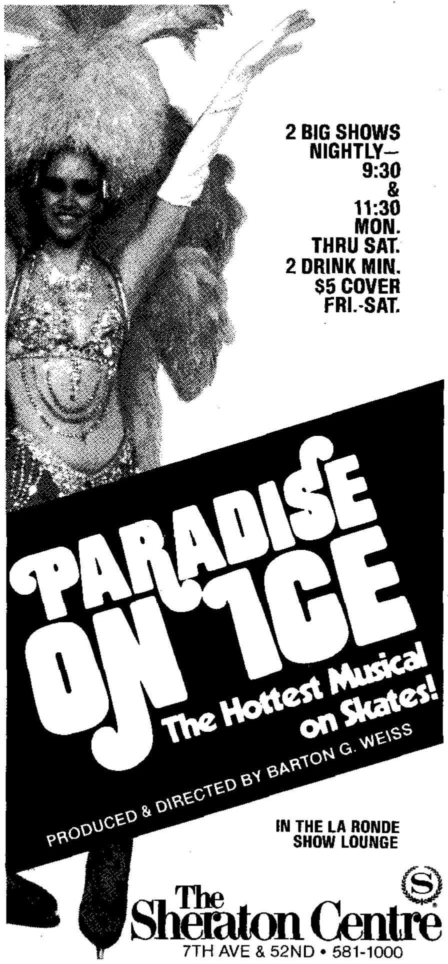
AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.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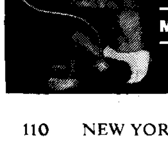

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RESTAURANT DIRECTORY

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D *Mon.-Sat.* 5-11:30. *Complete pre-theater* D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. *Spcls: bouillabaisse, breast of quail with raisins,* medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692 Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Ba open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V

NADDEO'S STEAK & LOBSTER HOUSE—209 E 49th St., 644-9100. Dress opt. American-Italian Spcls: sirloin steak, lobster, veal piccata. Res. nec. Mon.-Fri. noon-3. D daily 5-midnight. Private partie for 45-150. **(E)** AE, CB, DC, MC, V

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V

PALM—837 Second Ave., at 45th St., 687-2953 Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V

PENG TENG—219 E. 44th St., 682-8050. Casual Hunan. Spcls: chicken three flavors, vegetable pie minced squab soup in bamboo container. Res. nec Open daily noon-11 p.m. **(M)** AE, CB, DC

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes *Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly* Closed Sun. **(M)** AE, CB, DC

SAITO—305 E. 46th St., 759-8897. Casual. Japanese Tatami & western style rooms. Sushi & tempura bars Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10 Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V

SHINBASHI—280 Park Ave., on 48th St., 661-3915 Dress opt. Tatami and western seating for Japanes food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V

SHUN LEE PALACE—155 E. 55th St., 371-8844 Dress opt. Szechuan-Hunan. Spcls: sliced veal Huna *style, tangy spicy pheasant, sizzling scallops.* Res nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. t midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC

SMITH & WOLLENSKY—Third Ave. & 49th St 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11 Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC,

TANDOOR—40 E. 49th St., 752-3334. Casual. Nort Indian. Spcls: tandoori chicken, alu paratha, chicke tikka masala. Res. sug. L daily noon-3. D dail 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V

TANG'S CHARIOT—236 E. 53rd St., 355-509 Casual. Szechuan. Spcls: Szechuan lamb, marvelou beef, smoked duck. Res. sug. L daily noon-3. D Mon. Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC,

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Dress opt. Italian. Spcl vongole e cozze, pollo Valdostana, linguine al pest Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. P anist nightly from 8. **(M)** AE, CB, DC, MC,

TORREMOLINOS—230 E. 51st St., 755-1862 Casual. Spanish-Continental. Spcls: zarzuela d mariscos, paella. Res. nec. L Mon.-Fri. noon-3. Mon.-Thurs. 5:30-11, Fri.-Sat. *to midnight.* Ent. Tues. Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC

TOSCANA—246 E. 54th St., 371-8144. Formal Northern Italian. Spcls: paglia e fieno, veal Toscana Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC,

TRATTORIA—Pan Am Bldg., at 45th St. 661-3090. Casual. Italian. Spcls: pasta, homemad pastry & ice-cream, cappuccino. L Mon.-Sat 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: lobster malai khasa, murgh mussallam, khara passanda. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. **(M)** AE, CB, DC, MC, V.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5, Sun. 4-10. Private parties for 65. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned

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Uncle Tai's

1059 3rd. Avenue (bet. 62nd & 63rd Sts.)
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nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Pianist Tues.-Sun. Private parties. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: paglia e fieno, scaloppine Anna Elisabetta, mignonette Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. *D daily 5:30-10:30. S 10:30-12:30.* Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RIO DE JANEIRO BOAT 57—41 W. 57th St., 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, *top of* Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S TAVERN—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. *to midnight,* Sun. 10 *a.m.-*11 *p.m.* Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: shrimp & guacamole cocktail, charcoal grilled seafood brochette, Long Island fish chowder, apple & raisin tart. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/24, Carol Sharcone; Laura Dreyer; Monty Waters. 10/25-30, Illinois Jacquet-Big Band. 10/31, Sudan's Taksim. AE, MC, V.

***THE BOTTOM LINE*—15 W. 4th St.,** 228-7880. Shows at 9 & midnight. 10/24, The Joe Perry Project. 10/27, Doc & Merle Watson. 10/28, 29, 31, Richard Thompson; T-Bone Burnett. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 10/24-30, pianist Kenny Barron with Red Mitchell on bass. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

***CATTAILS*—2589 Broadway, at 97th St.,** 865-6100. Continental/American restaurant. 10/28, David St. James. 10/29, 30, Connie Fredericks. Shows at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 10/29, pianist Joe Turner, Mon.-Sat. at 9 and 11:15. Pianist-singer Robert Warren, Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. Shows at 8:15. 10/26, Sean and James Keane with Mick Moloney. 10/29, Walt Michael and Company. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. *10/24, Ed Polcer's Quintet featuring Scott Hamilton.* 10/25, Red Balaban and his Other Cats. 10/26-29, Balaban and Cats. 10/30, George Kelly & The Jazz Sultans. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/25-30, Anita O'Day nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/25, Julie Gold and Michael Fracasso.10/27, Martin Carthy, John Kirkpatrick, Howard Evans. 10/28, Elliott Murphy. 10/29, Eric Andersen. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/25-27, Andy Lavern and Chuck Loeb. 10/28, 29, Andy Lavern, Chuck Loeb with Carmen Cuesta. 10/30, Karen Edwards. **Upstairs at Greene Street:** 10/28, Joan Barnhill and Dennie Corbett. 10/29, Robert Dukes, Sandy Barber, David Peaston. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/30, Dianna Jones. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/25-29, pianist Lou Levy with Michael Moore on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/12, Max Morath in *Pop Goes The Music,* Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/24, Crossing Point. 10/25, Clive Stevens and Brainchild. 10/26, 27, French Toast. 10/28, 29, Cissy Houston. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 10/29, Sugah Grier with Kenny Clarke and Jimmy Jefferson. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 10/24, Crisis Art. 10/25, Comedy nite with J. J. Wall. 10/26, Allies; Young Turks. 10/27, Third Wave; Jesse Bullitt. 10/28, Jim Dawson. 10/29, Diamond Dupree. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cáthy Chamberlain and Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Tom Lellis. Tues., David Kyes Duo. Wed., Margrit Taylor Duo. Thurs., Red Hook. Fri., Kenny Brawner Duo. Sat., Windell Stewart Duo. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 10/24, 31, Gil Evans Orchestra. 10/25, Ed Palermo's Big Band. 10/26, John Purcell 10/27, Sybil Thomas and Friends. 10/28, 29, Noel Pointer. 10/30, Clarice Taylor and Friends. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/25, Maura Ellyn. 10/26, Lonardo. 10/28, Sheryl Zacheria; Diane Ponzio. 10/29, Debbi Whiting; Dori Hartley. 10/30, Don Yowell; Ethyl Eichelberger. 11/1 Ray Viking. 11/2, John Shirley. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 10/24, Tony Scott. 10/25-29, Ron Carter Quartet. 10/30, Thiago de Mello & Amazon. 10/31, Rene McLean. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 10/29, Terry Burrell sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **Terrace:** Thru 10/30, Ray Bryant with Jimmy Rowser on bass. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 10/25-30, Hank Jones; Warne Marsh Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 10/25-31, Chris Connor. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/30, Konitz and Katz. 11/1-4, Two Tenor Boogie with Sammy Price. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 10/24-29, pianist Walter Norris with Dean Johnson on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 10/25, Michael Murphy. 10/28, 29, King Vito & Da Bronx Cowboys; Way Out West. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/25-30, Mack & Jamie-comedy team. Shows Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/27, comedian-impressionist-singer George Kirby, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. comedian Terry Day with magician Joe Devlin. Thurs., magician Mike Gallo with Terry Day. Fri.-Sat., Special Halloween Show. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate european nightclub with dancing, Tues.-Sat. from 10 p.m.-4 a.m. (membership or restaurant patrons). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/12, Irving Fields Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 10/26, Bill Bollan's "Jewels in the Night." 10/28, 29, The Widespread Orchestra. 10/30, The Village People. 11/1, Michael Musko and Musk. 11/3, The O'Jays. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 10/25, Daniella. 10/26, Jorge Dalto & The Inter-American Band. 10/27, Drum Spirits. 10/28, 29, Pe de Boi'. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. . . *Dinah, Queen of the Blues* starring Sasha Dalton, Tues.-Sat. at 8:30, Sun. at 3 and 7. . . The Gross National Product in *1983. . .and Counting,* Tues.-Sat. at 10:30. . . Comedy and music with Michael Garin, Fri.-Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. Thru 10/29 at 11, Maureen McGovern. 10/26 at 8:30, Peter McDowell. 10/28 at 8:30, Jazz Babies. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Sat. at 8, Fri. & Sat. at 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. 10/26 at 11, Fromage a Trois. 10/27 at 11, Eugene Osborne Smith. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, Wed.-Sat. at 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, from 10/25, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring Aris San, singer Ann Tula, Gabbi Shoshan, Nellie Batitsky, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Richard Currier plays *New York As It Was Again. . . Is Again—* Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 11/26, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 11/5, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 11/26, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Pianist Rafael Landerstoy plays nightly from 7:30-11:30. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 10/24, Kathryn McAteer, Don Carroll. 10/25, Cheryl Lodge; Justin Ross. 10/26, Jeffrey Essmann; Justin Ross. 10/27-29, Jeffrey Essmann; *I've Still Got This Song!* - musical review. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/24, Lights Out; The Sagers. 10/25, Lori Altadonna; Christian Hoover. 10/26, Joyce Griffin; Nicholas, Glover & Wray. 10/27, Deede Darnell; The Third Party. 10/28, *The Nunsense Story* - revue. 10/29, Kate Lyn Reiter. 10/30 Darryl Lindsey. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 10/24, 31, Dick Hyman. 10/25-29, Mike Abene with Dick Sudhalter. 10/30, Keith MacDonald. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 11/5, The "Doc" Johnson Duo play Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Ann Hampton Calloway plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., David Haworth at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Karen Edwards. Sat.-Mon., Bill Zeffiro. Music from 6 to closing. **Upstairs:** *Corkscrews,* a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

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753-1447

TELEVISION

Daytime, Oct. 26-27 and Oct. 31-Nov. 1

② **WCBS** 212-975-4321
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⑤ **WNEW** 212-535-1000
⑦ **WABC** 212-887-7777
⑨ **WOR** 212-764-7000
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Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓢ **SHOWTIME** 212-880-6600
Ⓝ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today In New York
⑤ New Zoo Review
⑦ News
⑪ 20-Minute Workout
Ⓗ Fri/Hugo And Josefin
Ⓢ Wed/Irene Moves In
Mon/Faerie Tale Theatre

6:30
② ④ News
⑤ Popeye
⑨ Jimmy Swaggart
⑪ Wed,Thu,Mon,Tue/ Tom & Jerry & Friends
Fri/Carrascolendas
Ⓗ Wed,Mon/Incredible Book Escape
Thu/It's Hard To Be A Penguin
Tue/Hugo And Josefin
Ⓢ Wed/Mark Twain Theatre
Tue/Piece Of Cake

7:00
② Morning News
④ Today
⑤ Woody Woodpecker
⑦ Good Morning America
⑨ 700 Club
⑪ Fri/Tom & Jerry & Friends
Ⓢ Mon/Robbers, Rooftops And Witches
Tue/**Movie:** Modern Problems

7:30
⑤ Bugs & Porky
⑪ Pink Panther
Ⓗ Wed/Fraggle Rock
Thu/**Movie:** My Favorite Year
Fri/Sugar Ray's All-Stars
Mon/**Movie:** Goin' South
Ⓢ Thu/Thunderbirds 2086
Fri/**Movie:** Trail Of The Pink Panther

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Scooby Doo
Ⓗ Wed/**Movie:** Taps
Fri/**Movie:** A Cry For Love
Tue/**Movie:** Modern Problems
Ⓢ Wed/**Movie:** My Favorite Year
Mon/A Country Music Tribute To Kitty Wells

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Tom & Jerry

9:00
② Tic Tac Dough
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Great Space Coaster
Ⓗ Thu/Video Jukebox
Ⓢ Thu/Crown Of Bogg
Tue/**Movie:** East Side, West Side

9:30
② Jokers Wild
⑤ My Three Sons
⑨ News
⑪ Civic Programming
Ⓗ Thu,Mon/Coming Attractions
Tue/Video Jukebox
Ⓢ Wed,Fri,Mon/ Aerobicise

10:00
② $25,000 Pyramid
④ Diff'rent Strokes
⑤ Welcome Back Kotter
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/**Movie:** Five Days One Summer
Thu/**Movie:** The Toy
Fri/TIME Of Our Lives
Mon/**Movie:** Tell Me A Riddle
Tue/**Movie:** Superman II
Ⓢ Wed/**Movie:** Ball Of Fire
Thu/**Movie:** The Pride Of The Yankees
Fri/**Movie:** Crisis
Mon/**Movie:** Cry Terror
Ⓦ Wed/**Movie:** Smokey And The Bandit
Thu/**Movie:** Sunday Too Far Away
Fri/**Movie:** Murder Among Friends
Mon/**Movie:** Ghost Story
Tue/**Movie:** Alladin And His Magic Lamp

10:30
② Press Your Luck
④ Sale Of The Century
⑤ All In The Family
⑦ Woman To Woman
⑪ Magic Garden

11:00
② Price Is Right
④ Wheel Of Fortune
⑤ Breakaway
⑦ Benson
⑨ Bonanza
⑪ Richard Simmons
Tue/**Movie:** Time Bandits

11:30
④ Dream House
⑦ Loving
⑪ I Dream Of Jeannie
Ⓗ Fri/Flashback: Fire At The Cocoanut Grove
Mon/Sugar Ray's All-Stars

12 NOON
② Tattletales
④ Go
⑤ Midday
⑦ Family Feud
⑨ ⑪ News
Ⓗ Wed/**Movie:** It Came From Hollywood
Thu/**Movie:** Trail Of The Pink Panther
Mon/**Movie:** A Cry For Love
Ⓢ Wed/**Movie:** It Came From Hollywood
Fri/**Movie:** A Case Of Libel
Mon/**Movie:** Taps
Ⓦ Public Affairs

12:30
② Young And The Restless
④ Search For Tomorrow
⑦ Ryan's Hope
⑪ Wed/**Movie:** Arrowhead (1953). Charlton Heston, Judy Palance.
Thu/**Movie:** Knock On Wood (1954). Danny Kaye, Mia Zetterling.
Fri/**Movie:** You Came Along (1945). Robert Cummings, Kim Hunter.
Mon/**Movie:** The Court Jester (1956). Danny Kaye, Glynnis Johns.
Tue/**Movie:** Botany Bay (1953). Alan Ladd, James Mason.
Ⓗ Fri/**Movie:** Legend Of The Wild
Tue/**Movie:** Honky Tonk Man
Ⓢ Thu/A Country Music Tribute To Kitty Wells.

1:00
④ Days Of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed/**Movie:** The House That Wouldn't Die (1970). Barbara Stanwyck, Richard Egan.
Thu/**Movie:** Bedlam (1946). Boris Karloff, Anna Lee.
Fri/**Movie:** The Night Has A Thousand Eyes (1948). Edward G. Robinson, Gail Russell.
Mon/**Movie:** The Cat People (1942). Simone Simon, Kent Smith.
Tue/**Movie:** Curse Of The Cat People (1944). Simone Simon, Kent Smith.
Ⓢ Tue/**Movie:** The Fastest Gun Alive
Ⓦ Wed/**Movie:** The Amateur
Thu/**Movie:** Rich And Famous
Fri/**Movie:** El Super
Mon/**Movie:** True Confessions
Tue/**Movie:** Three Into Two Won't Go

1:30
② As The World Turns
Ⓗ Wed/One Man's Fight For Life
Ⓢ Wed/Hot Wheels

2:00
④ Another World
⑤ News
⑦ One Life To Live
Ⓗ Thu/**Movie:** My Favorite Year
Mon/**Movie:** Goin' South
Ⓢ Wed,Fri/Aerobicise
Thu/**Movie:** Andy Hardy Comes Home

2:15
⑤ Popeye
Ⓢ Mon/Aerobicise

2:30
② Capitol
⑨ In Search Of
⑪ Tom & Jerry & Friends
Ⓗ Wed/**Movie:** Taps
Fri/Donna Summer
Tue/**Movie:** Modern Problems
Ⓢ Wed/**Movie:** Taps
Fri/**Movie:** The Sound Of Murder
Mon/A Country Music Tribute To Kitty Wells
Ⓦ Fri/Do Me A Favor, Don't Vote For My Mom

3:00
② Guiding Light
④ Fantasy
⑤ Inspector Gadget
⑦ General Hospital
⑨ Family
⑪ Pink Panther
Ⓢ Tue/Adventures Of Marco Polo, Jr.
Ⓦ Wed/Time Loves A Hero
Thu/**Movie:** The Eve Of Saint Mark
Mon/Crown Of Bogg
Tue/**Movie:** Carnal Knowledge

3:30
⑤ Wed-Fri/**Special:** Strawberry Shortcake
Mon,Tue/Woody & Bugs
⑪ Superfriends
Ⓗ Thu/Video Jukebox
Fri/Sugar Ray's All-Stars
Ⓢ Thu/C.B. Heroes
Ⓦ Fri/**Movie:** My Dinner With André
Mon/Witch's Sister

4:00
② Barnaby Jones
④ Love Connection
⑤ He-Man And The Masters Of The Universe
⑦ Edge Of Night
⑨ Wed/**Movie:** Psycho (1960). Anthony Perkins, Janet Leigh.
Thu/**Movie:** The Werewolf Of Washington (1978). Dean Stockwell, Bill McGuire.
Fri/**Movie:** Fear No Evil (1969). Louis Jordan, Bradford Dillman.
Mon/**Movie:** The Haunting (1963). Julie Harris, Claire Bloom.
Tue/**Movie:** Night Of Dark Shadows (1971). David Selby, Kate Jackson.
⑪ Scooby Doo
⑬ Sesame Street (cc)
Ⓗ Thu/It's Hard To Be A Penguin
Fri/Hugo And Josefin
Mon/Hoober-Bloob Highway
Tue/Donna Summer
Ⓢ Mon/Hot Wheels
Ⓦ Wed/**Movie:** Green Ice

4:30
④ People's Court
⑤ What's Happening
⑦ Wed/**Afterschool Special:** The Woman Who Willed A Miracle (1983). Cloris Leachman. The true story of a strong-willed woman who adopts a severly retarded infant, giving him a chance for life. (cc)
Thu-Tue/Eyewitness Extra
⑪ Happy Days Again
Ⓗ Wed/Fraggle Rock
Mon/Incredible Book Escape
Ⓢ Thu/Thunderbirds 2086
Fri/Run Rebecca, Run!
Mon/Robbers, Roof Tops And Witches
Tue/**Movie:** Time Bandits

4:45
Ⓦ Thu/**Movie:** Super Fuzz

5:00
② ④ ⑦ News
⑤ One Day At A Time
⑪ Little House On The Prairie
⑬ Mister Rogers
Ⓗ Wed/Incredible Book Escape
Thu/**Movie:** The Toy
Tue/Video Jukebox
Ⓢ Wed/Mark Twain Theatre
Ⓦ Mon/**Movie:** Sunday Too Far Away
Tue/A Punt, A Pass And A Prayer

5:30
⑤ WKRP In Cincinnati
⑦ Wed/News
⑬ 3-2-1 Contact (cc)
Ⓗ Fri/Fraggle Rock
Mon/Coming Attractions
Tue/**Movie:** Superman II
Ⓢ Mon/**Movie:** Waltz Across Texas
Ⓦ Fri/**Movie:** Witness Impossible

Evening, Oct. 26-27 and Oct. 31-Nov. 1

Wed., Oct. 26

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Love Boat
⑬ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Brooklyn College Presents
Ⓗ Flashback: The Great Plague
Ⓦ Best Of Floyd

6:30
⑤ Taxi
⑬ Nightly Business Report
㉑ Housewarming With Charlie Wing
㉛ News From City Hall
Ⓢ **Movie:** It Came From Hollywood
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Rowan & Martin's Laugh-In
⑪ Fantasy Island
⑬ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓗ One Man's Fight For Life
Ⓦ **Movie:** Smokey And The Bandit

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Y.E.S. Inc.

8:00
② Whiz Kids
④ Real People
⑤ PM Magazine
⑦ Fall Guy
⑨ **Movie:** She's Dressed To Kill (1979). Eleanor Parker, John Rubinstein. A mountain-top fashion show for a designer's comeback

results in murder.
11 **Movie:** The Green Berets (1967). John Wayne, David Janssen. Part 2. (Part 1, Tue., Oct. 25, 8 p.m.).
13 Mark Russell Comedy Special
21 All Creatures Great And Small
31 **Movie:** Weekend
H **Movie:** It Came From Hollywood
N **Movie:** Mon Oncle
S Paper Chase—The Second Year

8:30
5 Carol Burnett
13 **Live From The Met:** The Metropolitan Opera Gala Centennial Concert. Part 1. (Part 2, Sat., Oct. 29, 2:30 p.m.).

9:00
2 **Movie:** Happy (1983). Dom DeLuise, Dee Wallace. A once-popular T.V. clown becomes involved in a gangland killing.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market
S **Movie:** Taps
W **Movie:** Man On The Roof

9:30
4 Family Ties
11 Tony Randall
21 Fawlty Towers
31 Whale That Wouldn't Die
H Not Necessarily The News

10:00
4 St. Elsewhere
5 11 News
7 Hotel
9 The Saint
21 Fall And Rise Of Reginald Perrin
31 Raphael
H **Movie:** Taps
N **Movie:** Norman Loves Rose

10:30
11 News
21 Good Neighbors

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
21 International Edition
W Playboy Magazine

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S **Movie:** Kentucky Fried Movie

12 **MIDNIGHT**
11 Saturday Night
N **Movie:** Andy Warhol's Dracula
W **Movie:** Keys

12:05
H **Movie:** First Blood

12:30
2 **Movie:** Covert Action (1980). David Janssen, Corinne Clery.
4 David Letterman
7 **Movie:** The Sweet Ride (1968). Michael Sarrazin, Jacqueline Bisset.
9 Outer Limits

1:00
5 Hogan's Heroes
11 Twilight Zone
S **Movie:** My Favorite Year

1:30
4 9 11 News
5 Chico And The Man
W **Movie:** I'm Going To Be Famous

1:45
H **Movie:** Love Child

2:00
2 News
5 **Movie:** Juarez (1939). Paul Muni, Bette Davis.
9 Joe Franklin
11 Emergency!

2:30
4 More Real People

2:40
S **Movie:** Galaxy Of Terror

3:00
4 Mary Tyler Moore
9 Let The Children Live
11 **Movie:** The Stoolie (1974). James Mason.

3:25
H Not Necessarily The News

3:30
4 Bob Newhart
W **Movie:** The Amateur

3:55
H **Movie:** It Came From Hollywood

4:00
4 Here's Lucy

4:05
S Paper Chase—The Second Year

4:30
4 News

5:00
7 Oceanus—The Marine Environment
11 Watch On Washington

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H One Man's Fight For Life
S **Movie:** Ball Of Fire
W Shorts

Thu., Oct. 27

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Computer Programme (cc)
31 New Tech Times
S Crown Of Bogg

6:30
5 Taxi
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
S A Country Music Tribute To Kitty Wells
W News

7:00
2 4 7 News
5 M*A*S*H
9 **Special:** New Jersey Job-A-Thon
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Coming Attractions
W **Movie:** Halloween III

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Rebop
H Inside Boxing

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Trauma Center (cc)
11 **Movie:** Cahill: U.S. Marshal (1973). John Wayne, Gary Grimes. A lawman's neglected sons turn to crime.
13 Dinner At Julia's (cc)
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Trail Of The Pink Panther
N **Movie:** Mr. Hulot's Holiday
S Lone Star Bar & Grill

8:30
4 Mama's Family
5 Carol Burnett
13 Sneak Previews
21 Wild America II (cc)
31 Black Focus

8:40
W Comedy Clips

9:00
2 Simon & Simon
4 We Got It Made
5 Merv Griffin
7 9 To 5
13 Screenwriters/Word Into Image
21 Sneak Previews
31 Ramblin'
W Boxing

9:30
4 Cheers
7 It's Not Easy
13 Jazz Tonight
21 All New This Old House (cc)
S Best Of Bizarre 24 (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** Veronika Voss
S **Movie:** Rich And Famous

10:30
11 News
13 Glittering Prizes

11:00
2 4 7 News
5 M*A*S*H
9 Hawaii Five-O
11 Barney Miller
21 Long Island Week
H Eddie Murphy
W **Movie:** Butterfly

11:30
2 Trapper John, M.D.
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America

12 **MIDNIGHT**
9 News
11 Saturday Night
H **Movie:** The Toy
N **Movie:** Nicholas Nickleby
S Loving Friends & Perfect Couples

12:30
2 **Movie:** Suddenly, Love (1978). Cindy Williams, Paul Shenar.
4 David Letterman
7 **Movie:** Picnic (1956). Kim Novak, William Holden.
9 World Vision
S **Movie:** Exorcist II
W **Movie:** Rich And Famous

1:00
5 Hogan's Heroes
11 Twilight Zone

1:30
4 9 11 News
5 Chico And The Man

1:45
H **Movie:** Halloween III

2:00
2 News
5 **Movie:** Love Happy (1950). Marx Brothers, Marilyn Monroe.
9 Joe Franklin
11 Emergency!

2:15
S **Movie:** The World According to Garp

2:30
4 More Real People
W **Movie:** Sunday Too Far

3:00
4 Mary Tyler Moore
9 **Movie:** Night Passage (1957). James Stewart, Audie Murphy.
11 **Movie:** Enter The Devil (1971). Irene Kelly, Josh Bryant.

3:25
H **Movie:** Blind Rage

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
4 News
W **Movie:** Stay As You Are

4:35
S Best Of Bizarre 24 (cc)

4:50
H Eddie Murphy

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
11 Biography
S **Movie:** The Pride Of The Yankees

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Oct. 28

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Victory Garden
H Flashback: Fire At The Cocoanut Grove
S **Movie:** Trail Of The Pink Panther

6:30
5 Taxi
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
W **Movie:** Road Warrior

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 **Special:** Garfield On The Town
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
9 **Basketball:** Knicks Vs. Cleveland Cavaliers
11 **Movie:** Flying Tigers (1942). John Wayne, Paul Kelly.
13 Washington Week In Review
21 Vietnam: A Television History (cc)
31 Nigeria: An Introduction
H **Movie:** The First Time
N **Movie:** La Cage Aux Folles
S **Movie:** The Sender

8:30
2 **Special:** It's The Great Pumpkin, Charlie Brown
4 Jennifer Slept Here
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week

9:00
2 Dallas
4 Manimal
5 Merv Griffin
7 Lottery!
13 Oil Kingdoms (cc)
21 **Movie:** Cyrano De Bergerac
31 Presente
W **Movie:** Bad Timing

9:30
31 Masterpiece Theatre: Pictures

10:00
2 Falcon Crest
4 For Love And Honor
5 11 News
7 Matt Houston (cc)
13 One Third Of The Nation
H Donna Summer
N **Movie:** The Station-Master's Wife
S **Movie:** Hell Night

10:30
9 Newark And Reality
11 News
31 Music Video Party

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 **Movie:** The Love Parade (1929). Maurice Chevalier, Myrna Loy.
21 Long Island Week
H **Movie:** The Sender

11:05
W Leonard Report

11:30
2 **Movie:** Nightmare In Badham County (1976). Deborah Raffin, Lynne Moody.
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
W **Movie:** Extreme Close-Up

12 **MIDNIGHT**
9 News
11 Saturday Night
N **Movie:** Iphigenia
S Video Showdown

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Outer Limits

12:35
H **Movie:** Ghost Story

1:00
5 Soul Train
11 Twilight Zone
S **Movie:** Trail Of The Pink Panther
W **Movie:** Naked Came The Stranger

1:30
9 11 News

1:45
2 **Movie:** On A Clear Day You Can See Forever (1970). Barbra Streisand, Yves Montand.

2:00
4 News
5 America's Top Ten
7 **Movie:** Hellcats Of The Navy (1957). Ronald Reagan, Nancy Davis.
9 Joe Franklin
11 Solid Gold

2:30
5 **Movie:** The Maze (1954). Richard Carlson, Veronica Hurst.
H Inside The NFL
W **Movie:** Road Warrior

2:40
S **Movie:** The Sex Machine

3:00
4 More Real People
9 Emergency: A Special Report
11 **Movie:** Waltz Of The Toreadors (1962). Peter Sellers, Margaret Leighton.

3:30
4 Mary Tyler Moore
H TIME Of Our Lives

4:00
4 Bob Newhart
9 Somewhere A Child

4:05
S **Movie:** The Sender

4:14
4 Shadow In The Street (1975). Tony LoBianco, Sheree North.

4:30
4 Here's Lucy
W **Movie:** Witness Impossible

5:00
4 News
11 Biography
H **Movie:** The Sender

5:30
2 Public Hearing
9 **Movie:** The Seventh Victim (1943). Tom Conway, Kim Hunter.
11 Insight

5:40
S **Movie:** A Case Of Libel

SOLUTIONS TO LAST WEEK'S PUZZLES

O	V	E	R	C	O	M	E	■	R	E	S	C	U	E
D	■	A	■	R	■	A	■	■	■	V	■	U	■	S
D	E	S	P	A	I	R	S	■	L	I	M	P	E	T
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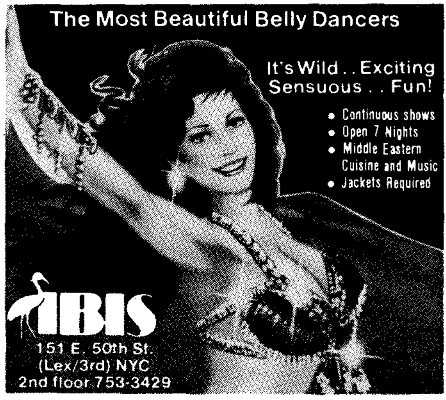
D	E	E	M	■	L	E	N	S	■	A	N	E	A	R	■	E	D	D	A	S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"THE FOODS OF SPAIN & MEXICO ARE MANY — DISCOVER THE VERY BEST."

TELEVISION

Mon., Oct. 31

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Love Boat
⓭ New Jersey Nightly News
㉑ World Of Cooking
㉛ All About TV
Ⓗ One Man's Fight For Life

6:30
❺ Taxi
⓭ Nightly Business Report
㉑ Dinner At Julia's (cc)
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Rowan & Martin's *Laugh-In*
⓫ Fantasy Island
⓭ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓗ Sugar Ray's All-Stars
Ⓦ **Movie:** Ghost Story

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock
Ⓢ Crown Of Bogg

8:00
❷ Scarecrow And Mrs. King
❹ Boone
❺ PM Magazine
❼ That's Incredible
❾ **Movie:** Man Of A Thousand Faces (1957). James Cagney, Dorothy Malone. The biography *of silent screen star and* make-up genius Lon Chaney.
⓫ **Special:** Sadat(1983). Lou Gossett, Jr. Bio-drama of the Nobel Peace Prize-winning Egyptian president. Part 1. (Part 2, Mon., Nov. 7, 8 p.m.).
⓭ Great Performances: The Life Of Verdi
㉑ Undersea World Of Jacques Cousteau
㉛ Ramblin'
Ⓗ **Movie:** Halloween II
Ⓝ **Movie:** Mr. Hulot's Holiday
Ⓢ **Movie:** Exorcist II

8:30
❺ Carol Burnett

9:00
❷ AfterMASH
❹ **Movie:** When Your Lover Leaves (1983). Valerie Perrine, Betty Thomas, Dan Ackroyd. A divorcee must re-think her life after her live-in lover moves out.
❺ Merv Griffin
❼ **Football:** Washington Redskins Vs. San Diego Chargers (cc)
㉑ Nature (cc)
㉛ Cityscope
Ⓦ **Movie:** Halloween *III*

9:30
❷ Newhart
⓭ Signed Original
㉛ Moneymakers

10:00
❷ Emerald Point N.A.S.
❺ ⓫ News
⓭ Making Of A Continent
㉑ Jazz In America
㉛ Old Kingdom
Ⓗ **Movie:** Ghost Story
Ⓝ **Movie:** Andy Warhol's Dracula
Ⓢ **Movie:** Galaxy Of Terror

10:30
❾ ⓫ News
Ⓦ Crown Of Bogg

11:00
❷ ❹ News
❺ M*A*S*H
❾ Soap
⓫ Barney Miller
⓭ Austin City Limits
㉑ Tony Brown's Journal
Ⓦ **Movie:** *Naked Came* The Stranger

11:30
❷ Hart To Hart
❹ Best Of Carson
❺ Thicke Of The Night
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America
Ⓢ **Movie:** Rabid

12 **MIDNIGHT**
❼ News
⓫ Saturday Night
Ⓗ **Movie:** A Stranger Is Watching
Ⓝ **Movie:** Andy Warhol's Frankenstein

12:30
❷ Columbo
❹ David Letterman
❼ Nightline
❾ Outer Limits
Ⓦ **Movie:** Murder Among Friends

1:00
❺ Hogan's Heroes
❼ **Movie:** The Chairman (1969). Gregory Peck, Anne Heywood.
⓫ Twilight Zone

1:10
Ⓢ **Movie:** Taps

1:30
❹ ❾ ⓫ News
❺ Chico And The Man

1:35
Ⓗ **Movie:** The Sender

2:00
❷ News
❺ America's Top Ten
❾ Joe Franklin
⓫ Emergency!

2:30
❹ More Real People
❺ Best Of Midday

3:00
❹ Mary Tyler Moore
❾ **Movie:** The Last Man On Earth (1959). Vincent Price. A plague reduces Earth's population to one scientist and a group of blood-thirsty, subhuman zombies. Guess who's in trouble.
⓫ **Movie:** The Devil And Daniel Webster (1941). James Craig, Edward Arnold.

3:10
Ⓗ Coming Attractions

3:20
Ⓢ Exorcist II

3:30
❹ Bob Newhart
❺ Off the Set
Ⓦ **Movie:** Halloween III

3:40
Ⓗ **Movie:** Halloween III

4:00
❹ Here's Lucy

4:30
❹ News

5:00
❼ Oceanus—The Marine Environment
⓫ Biography

5:25
Ⓗ One Man's Fight For Life

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ Crown Of Bogg

Tue., Nov. 1

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Love Boat
⓭ New Jersey Nightly News
㉑ *Magic Of Oil* Painting III
㉛ World Chronicle

6:30
❺ Taxi
⓭ Nightly Business Report
㉑ Magic Of Decorative Painting II
㉛ News From City Hall
Ⓢ Bizarre
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Rowan & Martin's Laugh-In
⓫ Fantasy Island
⓭ MacNeil/Lehrer Newshour
㉑ Doctor In The House
㉛ Infinity Factor
Ⓢ **Movie:** Modern Problems
Ⓦ **Movie:** Buddy, Buddy

7:30
❷ 2 On The Town
❹ **Special:** Danny And The Killer Rain (1983). George Cubitt, Malcolm Groome. A 5-year old becomes aware of the dangers of acid rain and takes matters into his own hands.
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report
㉛ Tony Brown's Journal

8:00
❷ Mississippi
❹ A Team
❺ PM Magazine
❼ Just Our Luck
❾ **Movie:** Marriage Is Alive And Well (1980). Joe Namath, Jack Albertson. A wedding photographer gains intimate knowledge on the subject of matrimony.
⓫ **Movie:** Friendships, Secrets And Lies (1979). Paula Prentiss, Loretta Swit. Six women become murder suspects when a baby's skeleton is found under their former sorority house.
⓭ Nova (cc)
㉑ Election '83 Update
㉛ Black Focus
Ⓗ **Movie:** An Officer And A Gentleman
Ⓝ **Movie:** The Atomic Cafe

8:30
❺ Carol Burnett
❼ Happy Days (cc)
㉛ Africa File

9:00
❷ **Movie:** This Girl For Hire (1983). Celeste Holm, Cliff DeYoung. A feisty female private eye tries to solve a murder.
❹ Remington Steele
❺ Merv Griffin
❼ Three's Company (cc)
⓭ Vietnam: A Television History (cc)
㉑ Masterpiece Theatre: Pictures (cc)
Ⓢ **Movie:** Spetters
Ⓦ **Movie:** Telefon

9:30
❼ Oh Madeline
㉛ These Gifts

10:00
❹ Bay City Blues
❺ ⓫ News
❼ Hart To Hart
❾ Newark And Reality
⓭ ㉑ **Special:** Call Governor Cuomo. *Governor Cuomo faces* the people of New York State on this live, call-in program.
㉛ Vietnam: A Television History
Ⓝ **Movie:** Nicholas Nickleby

10:10
Ⓗ Donna Summer

10:30
❾ Nine On New Jersey
⓫ News

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Barney Miller
⓭ Diagnosis: A.I.D.S.
㉑ Making Of Bijou
Ⓢ Loving Friends & Perfect Couples
Ⓦ **Movie:** Carnal Knowledge

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
⓭ Chemical People: Appeal To All People
㉑ *Latenight America*
Ⓗ **Movie:** Honkytonk Man
Ⓢ **Movie:** Hell Night

12 **MIDNIGHT**
⓫ Saturday Night
Ⓝ **Movie:** Time Stands Still

12:30
❷ McCloud
❹ David Letterman
❼ **Movie:** Silver City (1951). Yvonne De Carlo, Barry Fitzgerald.
❾ World Vision

1:00
❺ Hogan's Heroes
⓫ Twilight Zone
Ⓦ **Movie:** Through The *Looking Glass*

1:15
Ⓢ **Movie:** Superchick

1:30
❹ ❾ ⓫ News
❺ Chico And The Man

1:35
Ⓗ **Movie:** Modern *Problems*

2:00
❷ News
❺ **Movie:** Cyborg 2087

(1967). Michael Rennie, Wendell Corey.
9 Joe Franklin
11 Emergency!

2:30
4 More Real People
W **Movie:** Fists Of The White Lotus

3:00
4 Mary Tyler Moore

9 **Movie:** Escapade (1958). Alastair Sim, John Mills.
11 **Movie:** Jory (1971). B.J. Thomas, John Marley.
S **Movie:** Spetters

3:15
H **Movie:** Superman II

3:30
4 Bob Newhart

4:00
4 Here's Lucy
W Echoes

4:30
4 News

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship

11 Biography
S Piece Of Cake

5:25
H Donna Summer

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Oct 29-30

Sat., Oct. 29

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles

6:30
4 Carrascolendas
5 Insight
7 News
11 Gigglesnort Hotel

6:35
H Olivia Newton-John

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey And Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Mainstream
S **Movie:** Home From The Hill

8:00
2 Biskitts
4 Flintstone Funnies
5 Wonderama
7 Best Of Scooby Doo
9 Christopher Closeup
11 Tom & Jerry & Friends
13 MacNeil/Lehrer Newshour
31 Carrascolendas
H Hoober-Bloob Highway

8:30
2 Saturday Supercade
4 Shirt Tales
5 Make Room For Daddy
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
H **Movie:** My Favorite Year

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Old Time Gospel Hour
13 Wall $treet Week
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Lawmakers
31 Mundo Real

10:00
2 Dukes
5 Saturday Morning
9 All-Star Wrestling
11 Essence
13 International Edition
31 Sonrisas
H Inside The NFL
S **Movie:** Andy Hardy Comes Home
W **Movie:** Lightning Crandall

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
11 Hee Haw
13 American Interests
31 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J./Lobo
13 Vietnam: A Television History (cc)
H Inside Boxing

11:30
2 Bugs Bunny/Road Runner
4 Amazing Spider Man & Incredible Hulk
11 At The Movies
H Coming Attractions
S **Movie:** Gray Lady Down

11:45
W **Movie:** Tempest

12 **NOON**
2 **Football:** TBA
5 Fame
7 Weekend Specials
9 Hardy Boys/Nancy Drew Mysteries
11 How The West Was Won
13 Open Mind
21 Gourmet Cooking
H **Movie:** Taps

12:30
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)

1:00
4 Fight Back
5 **Special:** Journey Back To Oz. Liza Minnelli. Dorothy and Toto revisit Oz in this animated feature film.
9 **Movie:** Monster Club (1981). Vincent Price, Donald Pleasence.
11 **Movie:** Bruce Lee, We Miss You. Bruce Li, Charlie Ling.
13 Presente
21 Victory Garden

1:30
4 Pop Goes The Country
7 Pop N'Rocker
13 Great Chefs Of New Orleans
21 Square Foot Gardening
S **Movie:** Time Bandits

2:00
4 **Special:** A Magical Musical Hallowe'en
7 Crisis Theatre
13 **Live From The Met:** The Metropolitan Opera Gala Centennial Concert, Part 2. (Part 1, Wed., Oct. 26, 8:30 p.m.).
21 Woodwright's Shop
H One Man's Fight For Life
W **Movie:** Halls Of Montezuma

2:30
21 Gourmet Cooking
31 Shakespeare Plays: Timon Of Athens

3:00
5 **Movie:** Dracula, Prince Of Darkness (1966). Christopher Lee, Barbara Shelley.
7 Sportsbeat
9 **Movie:** Tourist Trap (1979). Chuck Connors, Tanya Roberts. If you came upon a museum full of "lifelike" figures, in the middle of the desert, would you stop?
11 **Movie:** FM (1978). Michael Brandon, Eileen Brennan, Martin Mull.
21 All New This Old House (cc)
H **Movie:** Paternity

3:30
4 **Special:** The Pumpkin Who Couldn't Smile
7 **Football:** TBA
21 Victory Garden
S **Movie:** Waltz Across Texas

4:00
2 **Basketball:** San Antonio Spurs Vs. Houston Rockets
4 Sportsworld
21 Square Foot Gardening

4:30
21 Woodwright's Shop
H Coming Attractions
W **Movie:** The Boat

5:00
5 Starsky And Hutch
9 Battlestar Gallactica
11 Little House On The Prairie
21 Sesame Street (cc)
31 Zookeepers
H **Movie:** My Favorite Year

5:30
4 NFL Week In Review
31 Lawmakers
S US Festival/Day 1

6:00
2 4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 Ascent Of Man
31 Searching

6:30
2 4 News
9 In Search Of
31 European Journal
H Olivia Newton-John

7:00
2 7 News
4 Prime Of Your Life
5 Welcome Back Kotter
9 The Saint
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Infinity Factor
S **Movie:** Time Bandits
W **Movie:** Salamander

7:30
2 **Special:** Tales From The Dark Side: Trick Or Treat
4 This Is Your Life
5 All In The Family
7 New York People
11 Laverne & Shirley
13 Wild America (cc)
21 Wall $treet Week
31 From Jumpstreet

8:00
2 **Special:** Disney's Halloween Treat
4 Diff'rent Strokes
5 **Movie:** Invasion Of The Body Snatchers (1956). Kevin McCarthy, Dana Winter. The original version of a film about strange, clone-producing plants which threaten mankind.
7 T.J. Hooker (cc)
9 News
11 **Movie:** McQ (1974). John Wayne, Diana Muldaur. A cop quits the force to seek revenge for a buddy's death.
13 **Movie:** The Black Cat (1934). Boris Karloff, Bela Lugosi.
21 Nature Of Things
31 Ramblin'
H **Movie:** The Exorcist
N **Movie:** Time Stands Still

8:30
4 Silver Spoons
9 **Basketball:** Nets Vs. Chicago Bulls

9:00
2 **Movie:** Private Benjamin (1980). Goldie Hawn, Eileen Brennan.
4 Rousters
7 Love Boat (cc)
21 Great Performances: The Life Of Verdi
31 NYU Broadcast Lab
S **Movie:** Halloween III
W **Movie:** Stay As You Are

9:05
13 **Movie:** The Raven (1935). Boris Karloff, Bela Lugosi.

9:30
31 New Tech Times

10:00
4 Yellow Rose
5 11 News
7 Fantasy Island (cc)

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TELEVISION

㉛ Red Barber Remembers
🅗 **Movie:** First Blood
🅝 **Movie:** Lola

10:05
⓭ **Movie:** The Devil Is A Woman (1935). Marlene Dietrich, Lionel Atwill.

10:30
❺ Black News
⓫ Wall $treet Journal Report
㉛ Music Video Party

11:00
❷ ❹ ❼ News
❺ **Movie:** Arsenic And Old Lace (1956). Cary Grant, Josephine Hull. Halloween in Brooklyn with two charming old ladies with a penchant for murder.
❾ Jackie Gleason
⓫ Odd Couple
㉑ Austin City Limits
🅢 Best Of Bizarre 24 (cc)
🅦 **Movie:** Fascination

11:30
❹ Saturday Night Live
❾ Harness Racing From Yonkers
⓫ Honeymooners
🅢 **Movie:** Kentucky Fried Movie

11:40
🅗 **Movie:** Taps

11:45
❷ Sportspeople
❼ **Movie:** Midway (1976). Charlton Heston, Henry Fonda.

12 **MIDNIGHT**
❷ **Movie:** Rosemary's Baby (1968). Mia Farrow, John Cassavetes.
❾ Championship Wrestling
⓫ Streets Of San Francisco
🅝 **Movie:** Playtime

12:30
🅦 Dionne Warwick

1:00
❹ Rock TV
❾ **Movie:** Peeping Tom (1960). Moira Shearer, Anna Massey. A psychopathic killer photographs his victims at the moment of death.
⓫ Twilight Zone
🅢 Gallagher

1:20
❺ **Movie:** The Fan (1981). Lauren Bacall, James Garner.

1:30
⓫ News
🅦 **Movie:** The Amateur

1:45
❷ Music Magazine
🅗 **Movie:** Paternity

2:00
❹ Mary Tyler Moore
❾ Outer Limits
⓫ **Movie:** Attack And Retreat (1965). Peter Falk, Arthur Kennedy.
🅢 Jinxed

2:16
❷ **Movie:** The Andromeda Strain (1971). Arthur Hill, David Wayne.

2:30
❹ Mary Tyler Moore

2:45
🅢 **Movie:** Gray Lady Down

3:00
❹ Gavin/Lott
❾ **Movie:** Nightcomers (1975). Marlon Brando, Stephanie Beacham.

3:25
🅗 **Movie:** First Blood

3:30
❹ Bob Newhart
🅦 **Movie:** Tempest

4:00
❹ Here's Lucy
⓫ Life Of Riley

4:30
⓫ Best Of Groucho

4:45
🅢 Best of Bizarre 24 (cc)

4:51
❷ **Movie:** Twilight People (1975). John Ashley, Pat Woodell.

5:00
⓫ Biography
🅗 Coming Attractions

5:30
❾ Point Of View
⓫ Christopher Closeup
🅗 **Movie:** Taps
🅢 **Movie:** Waltz Across Texas

5:45
⓫ Davey And Goliath

5:50
❺ Time For Timothy

Sun., Oct. 30

6:00
❾ New Jersey Report
⓫ **Football:** Notre Dame Vs. Navy

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ Christopher Closeup
❾ News
🅗 **Movie:** Dance Of The Dwarfs

7:00
❷ Captain Kangaroo
❹ Journey To Adventure
❺ Jerry Falwell
❼ Faith For Today
❾ Newark And Reality
⓫ Solid Gold

7:30
❹ Bob Newhart
❼ This Is The Life
❾ Jack Van Impe
⓭ Mister Rogers
🅢 Stoned

8:00
❷ Way To Go
❹ Austin City Limits
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Wild Kingdom
⓭ Sesame Street (cc)
🅗 Video Jukebox

8:30
❷ For Our Times
❹ That Teen Show
❼ Come Back
❾ Day Of Discovery
⓫ Black Star
🅗 Flashback: The Great Plague
🅢 Run Rebecca, Run!

9:00
❷ Sunday Morning
❹ Today In New York
❺ Popeye
❼ 7 On Location
❾ Oral Roberts
⓫ Tom & Jerry & Friends
⓭ Don't Look Now

9:30
❹ Positively Black
❺ Bugs & Porky
❼ Best Of The Morning Show
❾ Point Of View
⓫ Josie & The Pussycats
🅗 **Movie:** Trail Of The Pink Panther

10:00
❹ Latin Tempo
❺ Woody Woodpecker Hour
❾ Mass
⓫ Pink Panther
⓭ Reading Rainbow (cc)
🅢 **Movie:** Five Days One Summer
🅦 **Movie:** Mortal Combat

10:30
❷ Face The Nation
❹ Visiones
❾ That's The Spirit
⓫ Three Stooges
⓭ Electric Company

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** The Blob (1958). Steve McQueen. Appropriately named being from outerspace devours everything (and everyone) in its path.
❼ It's Your Business
❾ Make Peace With Nature
⓫ **Movie:** Abbott And Costello Meet The Keystone Kops (1947). Bud Abbott, Lou Costello.
⓭ **Movie:** Billy Loves Ali (cc)
㉑ **Football:** Syracuse Vs. Pittsburgh

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
🅗 Fraggle Rock

12 **NOON**
❷ Bill Parcells/Giants '83
❹ Meet The Press
❾ Robert Schuller
⓭ Inheritance
🅗 Donna Summer
🅢 Paper Chase—The First Year
🅦 Grendel, Grendel, Grendel

12:30
❷ NFL Today
❹ Who, What & Why In Central America
❼ Directions
⓫ **Movie:** The Gumball Rally (1976). Michael Sarrazin, Raul Julia. A free-for-all cross-country road rally.

12:45
❺ **Movie:** Seven Faces Of Dr. Lao (1964). Tony Randall, Barbara Eden.

1:00
❷ **Football:** Giants Vs. Dallas Cowboys
❼ Like It Is
❾ **Movie:** Nightmare Alley (1947). A carnival drifter involves a mind-reader and a crooked psychiatrist in a plot to secure his future.
⓭ Nova (cc)
🅗 **Movie:** It Came From Hollywood
🅢 **Movie:** Crisis

1:30
❹ Mary Tyler Moore
㉑ Long Island Sports Network

2:00
❹ **Special:** Boo!
❼ Eyewitness News Conference
⓭ Great Performances: The Life Of Verdi
🅦 **Movie:** Green Ice

2:30
❼ Greatest Sports Legends
⓫ **Movie:** American Graffiti (1973). Richard Dreyfuss, Ron Howard. A group of friends "come of age" on the last night of summer in 1962.
🅗 **Movie:** Dance Of The Dwarfs

3:00
❹ NFL Pro Magazine
❺ **Movie:** Terror In The Wax Museum (1973). Ray Milland, Elsa Lanchester.
❼ Olympiad
❾ **Movie:** The Great Houdinis (1976). Paul Michael Glaser, Ruth Gordon.
🅢 Stoned

3:30
❹ NFL '83
㉑ Sneak Previews

4:00
❹ **Football:** Jets Vs. San Francisco 49ers
❼ New York Hot Tracks
⓭ Tony Brown's Journal
㉑ **Movie:** Young Dynamite
㉛ Washington Week In Review
🅗 Video Jukebox
🅢 **Movie:** Trail Of The Pink Panther
🅦 Witness The Impossible

4:30
❷ Lorne Greene's New Wilderness
⓭ Inside Albany
㉛ Lawmakers
🅗 **Movie:** Trail Of The Pink Panther

5:00
❷ **Movie:** The Invisible Man (1975). David McCallum, Jackie Cooper.
❺ Fame
❼ Entertainment This Week
❾ S.W.A.T
⓫ **Movie:** Red Alert (1977). William Devane, Adrienne Barbeau. An accident at a nuclear power plant threatens mass annihilation.
⓭ Mainstream
㉛ Inside Washington
🅦 **Movie:** Smokey And The Bandit

5:30
⓭ Chemical People: An Appeal To All Americans
㉑ Newton's Apple
㉛ Cityscope

6:00
❷ ❼ News
❺ **Movie:** The Night They Raided Minsky (1969). Jason Robards, Britt Ekland. A young Amish girl rebels against her upbringing and becomes a burlesque performer.
❾ Hawaii Five-O
⓭ Agronsky & Company
㉑ Minnesota Meets Moscow: A Soviet/American Town Meeting
㉛ All About TV
🅢 John Barbour's World

6:30
❷ ❼ News
⓭ Firing Line
㉛ Searching
🅗 Donna Summer

7:00
❷ 60 Minutes
❹ First Camera
❼ Ripley's Believe It Or Not
❾ Switch
⓫ Solid Gold
㉑ Inside Albany
㉛ Infinity Factor
🅢 Faerie Tale Theatre
🅦 **Hockey:** Islanders Vs. Philadelphia Flyers

7:30
⓭ World War I
㉑ Israeli Diary
㉛ Rebop
🅗 Fraggle Rock

8:00
❷ Alice
❹ Knight Rider
❺ Star Search
❼ Hardcastle & McCormick
❾ Straight Talk
⓫ Salute!
⓭ Nature (cc)
㉑ Murder Most English: Nine Tailors
㉛ **Movie:** Pals
🅗 **Movie:** The Toy
🅝 **Movie:** Auntie Mame
🅢 **Movie:** The Exorcist

8:30
❷ One Day At A Time

9:00
❷ Jeffersons
❹ **Special:** Motown 25: Yesterday, Today, Forever
❺ **Special:** Road To Sarajevo. Preview of the 1984 Winter Olympics, hosted by Jean-Claud Killy.
❼ **Movie:** A Killer In The Family (1983). Robert Mitchum. True story of three boys who help their father escape from prison, and wind up the subjects of one of the nation's biggest manhunts.
❾ New Jersey Report
⓫ Tony Randall
⓭ Masterpiece Theatre: Pictures (cc)
㉑ **Movie:** Broadway
㉛ Reflections

9:30
❷ Goodnight, Beantown
❾ Meet The Mayors
⓫ At The Movies
㉛ Presente

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Jimmy Swaggart
⓭ Good Neighbors
㉛ Oye Willie
🅗 Eddie Murphy
🅦 **Movie:** Full Moon High

10:05
🅢 Lone Star Bar & Grill

10:30
❺ Sports Extra
⓫ From The Editor's Desk
⓭ Monty Python
㉑ Fawlty Towers
㉛ This Is My Family
🅝 **Movie:** Nicholas Nickleby

11:00
❷ ❹ ❼ News
❺ Off The Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Video/Film Review
🅗 Not Necessarily The News

11:30
❺ David Susskind
❾ It Is Written
⓫ Honeymooners
⓭ Inside Story: Dateline: Moscow
🅗 **Movie:** Love Child
🅢 **Movie:** Five Days One Summer

11:45
❷ Sports Update
❹ **Movie:** Cocaine: One Man's Seduction (1980). Dennis Weaver, Karen Grassle.
❼ Eyewitness Sports Special
🅦 **Movie:** The Last Two Weeks

12 **MIDNIGHT**
❷ **Movie:** Crackle Of Death (1974). Darren McGavin, Phil Carey.
❼ **Movie:** Reflections Of Murder (1974). Sam Waterston, Joan Hackett.
❾ **Movie:** The Ghost Breakers (1940). Bob Hope, Paulette Goddard.
⓫ Star Trek

12:15
🅝 **Movie:** Mon Oncle

1:00
⓫ *Twilight Zone*

1:10
🅗 **Movie:** Prince Of The City

1:15
🅦 **Movie:** Lizzie

1:20
🅢 **Movie:** Au Pair Girls

1:30
❺ **Special:** Children Between Life And Death
⓫ News

1:45
❹ Mary Tyler Moore

2:00
❷ News
❼ **Movie:** Conspiracy Of Terror (1974). Barbara Rhodes, Michael Constantine.
❾ Outer Limits

2:15
❹ Visiones

2:45
❹ First Estate

2:50
🅢 **Movie:** The Exorcist

3:00
❾ **Movie:** Night Of The Laughing Dead (1975). Frankie Howerd, Ray Milland.

4:05
🅗 **Movie:** It Came From Hollywood

5:00
❼ Social Problems And Classroom Guidance
🅢 John Barbour's World

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅗 Donna Summer

RADIO HIGHLIGHTS

Wed., Oct. 26

2:06/WQXR-AM/FM—Sibelius: Violin Cto in d (Belkin/Ashkenazy).

3:00/WNCN—Janácek: Capriccio for Piano and Winds (Firkusny, Bavarian Radio Sym Orch/Kubelik).

4:00/WNCN—Shostakovich: Cto for Violin #1 in a, Op. 99 (D. Oistrakh/M. Shostakovich).

4:06/WQXR-AM/FM—Beethoven: 7 Variations on a Theme from Mozart's The Magic Flute (N. & I. Graudan).

5:00/WNCN—Gershwin: An American In Paris (N.Y. Phil Orch/Thomas).

6:00/WNCN—Bach: Orchestral Suite #2 in b (English Concert/Pinnock).

7:00/WNCN—Scarlatti: Stabat Mater (Kennard, Taylor, BBC Choral Society/Poole).

WNYC—Fall Fare Festival: Music From the Concert Hall.

7:06/WQXR-AM/FM—Handel: Sonata #12 in F for Violin and Continuo (Lautenbacher, Ruf, Koch).

8:06/WQXR-AM/FM—Beethoven: Piano Cto #5 in E-Flat (Serkin/Ozawa).

10:00/WNCN—Brahms: Sym #2 in D, Op. 73 (Amsterdam Concertgebouw Orch/Haitink).

WNYC—Fall Fare Festival: Julliard Qt plays Beethoven.

Thurs., Oct. 27

2:06/WQXR-AM/FM—Brahms: Sym #3 in F (Berlin Phil Orch/Karajan).

3:00/WNCN—Ravel: Qt in F (Orford String Qt).

4:00/WNCN—Berwald: Sym #5 in C "Singuliere" (Royal Phil Orch/Björlin).

4:06/WQXR-AM/FM—Prokofiev: Piano Cto in D-Flat (Ashkenazy/Previn).

6:00/WNCN—Mendelssohn: Cto for Piano #1 in g, Op. 25 (R. Serkin/Ormandy).

7:00/WNCN—Paganini: Guitar Qt #10 in A (Quartetto Paganini).

WNYC—Fall Fare Festival: Music From the Concert Hall.

7:06/WQXR-AM/FM—Myslivecek: Sinfonia #3 in C for Strings (Szech Chamber Soloists/Matyas).

8:06/WQXR-AM/FM—Borodin: Overture and Polovetsian Dances from Prince Igor (Atlanta Sym Orch and Chorus/Shaw).

10:00/WNCN—Berg: Cto for Violin (Perlman/Ozawa).

WNYC—Fall Fare Festival: Julliard Qt plays Beethoven.

11:00/WNCN—Beethoven: Qt #3 in D, Op. 18, #3 (Guarneri String Qt).

Fri., Oct. 28

2:06/WQXR-AM/FM—Rimsky-Korsakov: Antar Sym (Sym #2, Op. 9) (Rotterdam Phil Orch/Zinman).

3:00/WNCN—Bliss: Oboe Qnt (Graeme, Melos Ensemble).

4:00/WNCN—Bridge: Suite for String Orch (London Phil Orch/Boult).

4:06/WQXR-AM/FM—Beethoven: Violin Cto Movement in C (Kremer/Tchakarov).

6:00/WNCN—Saint-Saëns: Cto for Piano #5 in F, Op. 103 "Egyptian" (Entremont/Plasson).

7:00/WNYC—Fall Fare Festival: Music From the Concert Hall.

8:00/WNCN—Bach: Orchestral Suite #4 in D (Concentus Musicus of Vienna/Harnoncourt).

8:06/WQXR-AM/FM—Tartini: Flute Cto #1 in D (Rampal, I Solisti Veneti/Scimone).

9:00/WNCN—Beethoven: Sonata #14 in c-Sharp, Op. 27, #2 "Moonlight" (Bar-Illan).

9:06/WQXR-AM/FM—Haydn: Sym #87 in A "La Mer" (Philadelphia Orch/Ashkenazy).

10:00/WNYC—Fall Fare Festival: Julliard Qt plays Beethoven.

11:00/WNCN—Medtner: Piano Qnt in C (New London Qnt).

Sat., Oct. 29

10:06 a.m./WQXR-AM/FM—Handel: Cto #1 in F (London Sym Orch/Mackerras).

11:00 a.m./WNCN—Beethoven: Sonata for Piano #21 in C, Op. 53 "Waldstein" (Barenboim).

12:06/WQXR-AM/FM—Schumann: Three Romances, Op. 94 (Rampal, Veyron-Lacroix).

1:00/WNCN—Czerny: Cto for Piano 4 hands in C, Op. 153 (J.&K. Wentworth/Kaplan).

2:06/WQXR-AM/FM—Adolphe: Der Postillon von Lonjumeau (Melande, Kestern, Sardi/Peters).

3:00/WNCN—Haydn: Sym #94 in G "Surprise" (Pittsburgh Sym Orch/Previn).

4:00/WNCN—Bloch: Sonata for Violin and Piano #1 (Kooper, Boehm).

5:06/WQXR-AM/FM—Schubert: Five Choruses for Tenor Soloist, Men's Voices and Piano (Wohlers, Liederfreunde Qt, Rudolf/Siegler).

6:00/WNCN—Schubert: Qt #6 in D (Melos String Qt of Stuttgart).

WNYC—A Prairie Home Companion.

7:00/WNCN—Various: Arias (Italian Opera) Vickers/Serafin).

8:00/WNCN—Janácek: Amarus (Gebaverová, Zahradnícek, Tucek, Janácek Phil Orch/Trhlek).

8:30/WNYC—Fall Fare Festival: Butch Thompson in Concert.

9:00/WKCR—Opera Topics: Singing Competition in Boca Raton, Florida.

WNCN—Rossini: Semiramide (Sutherland, Sinclair, Petri/Bonynge).

9:06/WQXR-AM/FM—Beethoven: Sym #9 "Choral"(Hinds, Schunk, Blossom Festival Chorus/Levi).

Sun., Oct. 30

10:06 a.m./WQXR-AM/FM—Weber: Sym #1 in C (London Sym Orch/Schonzeler).

11:00 a.m./WNCN—Boccherini: Sym #6 in A, Op. 12 (New Philharmonia Orch/Leppard).

WNYC—Villa-Lobos: Virapuru (Stokowski).

12:00/WNCN—Mendelssohn: Piano Trio #1 in d, Op. 49 (Heifetz, Piatigorsky/Rubinstein).

WNYC—Schubert: Piano Trio #2 in E-Flat, Op. 100 (Beaux Arts Trio).

1:00/WNCN—Haydn: Sym #70 in D (Chicago Sym Orch/Slatkin).

3:06/WQXR-AM/FM—Schumann: Konzerstück (N.Y. Phil/Mehta).

4:00/WNCN—Walton: Cto for Cello (Piatigorsky/Munch).

6:00/WNCN—Grieg: Sonata for Violin and Piano #3 in c, Op. 45 (Grumiaux, Sebök).

6:06/WQXR-AM/FM—Handel: Cto Grosso in E, Op. 6 (English Chamber Orch/Leppard).

7:00/WNCN—Warlock: The Curlew (Young, Solomon, Graeme, Sebastian String Qt).

8:00/WNYC—Mozart: Sonata for Piano and Violin #34 in A (Berman, Lubotsky).

8:06/WQXR-AM/FM—Weber: Der Freischutz (Behrens, Kollo, Meven/Kubelik).

10:00/WNCN—Schubert: Qt #15 in G, Op. 161 (Quartetto Italiano).

Mon., Oct. 31

2:06/WQXR-AM/FM—Dvorak: Piano Cto in g (Frantz/Bernstein).

3:00/WNCN—Saint-Saëns: Cto for Violin #2 in C, Op. 58 (Hoelscher/ Dervaux).

4:00/WNCN—D. Taylor: Through the Looking Glass Suite, Op. 12 (Interlochen Youth Orch/Maddy).

4:06/WQXR-AM/FM—Paganini: Sonata #4 in A for Violin and Guitar (Pasquier, Ghiglia).

5:00/WNCN—Prokofiev: Cto for Violin #2 in g, Op. 63 (Chung/Previn).

6:00/WNCN—Schubert: Sonata for Piano in A, Op. 120 (Arrau).

6:30/WNYC—Kodaly: Sym in C (Dorati).

8:00/WNYC—Respighi: Violin Cto "Gregoriano" (Stiehler, Borsamky).

8:06/WQXR-AM/FM—Tchaikovsky: 1812 Overture (Cincinnati Sym Orch/Kunzel).

9:00/WNCN—Debussy: Sonatas (Allen, Wincenc, Sanders, Laredo, Zori, Trampler, Robinson).

9:06/WQXR-AM/FM—Bruckner: Sym #4 in E-Flat "Romantic" (Boston Sym Orch/Tennstedt).

11:00/ WNYC—Mozart: Sonata in F for Piano, 4 Hands (Lubin, Newman).

Tues., Nov. 1

2:06/WQXR-AM/FM—Music From the BBC.

3:00/WNCN—Harbison: Woodwind Qnt (Aulos Wind Qnt).

WQXR-AM/FM—Brahms: Serenade #2 in A, Op. 16 (London Sym Orch/Kertesz).

4:00/WNCN—Smetana: Piano Trio in g, Op. 15 (Oistrakh, Knushevitsky, Oborin).

6:00/WNCN—Bellini: Norma: Ite sul colle (Christoff, Rome Opera House Orch and Chorus/Gui).

6:30/WNYC—Reinagle: Piano Sonata #1 in D (Glickman).

7:00/WNCN—Cellist Leslie Parnas in concert. Live performance.

7:06/WQXR-AM/FM—Mozart: Piano Sonata #5 in G (Ranki).

8:00/WNYC—Berlioz: Nuits D'ete, Op. 7 (Minnesota Orch/Marriner).

8:06/WQXR-AM/FM—Beethoven: Sym #6 in F (Philharmonia Orch/Ashkenazy).

8:30/WNCN—Mozart: Cto for Piano #25 in C (Nat'l Sym Orch/Rostropovich).

11:00/WNCN—Danzi: Woodwind Qnt in B-Flat, Op. 56, #1 (N.Y. Woodwind Qnt).

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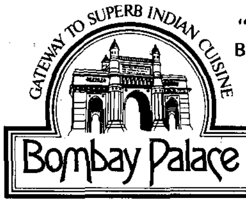

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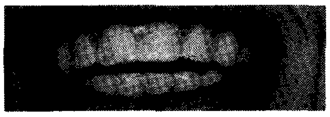

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Abandon Yourself—To our invigorating massage. Total relaxation. Near major hotels. 212-307-7996. Visa/MC.

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Unique Mexican Crafted Items—For your home. Great gift ideas! Fantastic *prices! For a free color brochure, write* Casa Mexicana, Box 213, Dept. C10, Fresno, TX 77545.

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NOVELTY

Psychoanalysis Unaffordable?—Professional researcher and staff specialize in the interpretation of dreams. Include *information about age, sex, family back*ground, and current life situation. Detailed personal analysis $5.00 per dream and self addressed stamped envelope. Dream Research Associates, Dept. F, Box 914, Tuckerton, NJ 08087.

PERSONAL IMPROVEMENT

We're Revamping!—To make it easier for readers to locate the service they seek, we have dissolved the "Personal Improvement" section and relocated these advertisers under more specific headings. See: Counseling, Therapy, Weight Control, Licensed Massage.

PERSONALS

Luvsaver Hotline—Daydreams explored. Instant advice. No subject taboo. 246-0331.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

Dog, Bird Training—Obedience, protection, problem solving. 212-268-7070.

PHYSICAL FITNESS

Weak Back Or Knees?—Home exercisers acclaimed by medical researchers. Pro-joggers, back swing, orthopod. American Anatomics Inc. 212-734-9383.

Personal Fitness Center—East 91 Street. Fitness testing. Exercise prescription for home and gym. One to one coaching available. Brochure. 212-722-2881.

Private Exercise Sessions—*Body building. Workouts. Stimulating. 212-807-1756.*

Jacari Exercise Center—Whitestone, Queens. Workouts day and night. $25 per month for unlimited visits. Free babysitting. 212-746-0229.

Stimulating Exercise Sessions—Body conditioning. 212-759-4658.

Put the working classified to work for you. New York subscribers are affluent (median household income $52,000), active, professional New Yorkers. Reach them with an ad in the New York Classified. Call 212-880-0735.

RESUME SERVICES

Eye Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

Resumes That Open Doors—Successful approach cited by McCall's and Christian Science Monitor. Career planning, interview skills. Ruth Shapiro Associates. 212-889-4284 or 212-679-9858.

Resumes—Updated on word processor. We write, revise. Midtown. 697-1361.

SERVICES

From $5.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

House Cleaners—Home or office. Cleaners, bartenders, typists, receptionists, painters. Free pamphlets. We're At Your Service, Inc. 212-582-0557.

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Yellow Fingers—Cleaning by Chinese. Home/office. Fully insured. 212-239-0625.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Typing Service—Prompt and efficient. Competitive fees. Eve. 212-688-2486.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. Spring Cleaning. 212-765-4750.

Bob Dellacona—Cleaning service. The *bottom line is performance. 212-420-1775.*

Easy Street—Simply the best residential and commercial cleaning service for those who appreciate and require the very best. 212-222-1526. Also party help!

Rent A Male Secretary—Typing/shorthand in your home. Super skills. Personal and confidential. References available. Manhattan only. $15 hour, 2 hour minimum. 212-533-2631.

McMaid Inc.—The professional apart*ment cleaning service. Corporate ac*counts. Fully insured. 212-371-5555.

HYPNOSIS THERAPY

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Hypnosis To Change Habits!—Weight, smoking, concentration, self-hypnosis. Suzanne Wasser Simon, M.A. 212-348-1922.

Control Your Mind And Life—*Hypno*sis! Self-hypnosis! Habits, weight, smoking, stress, anxiety. Pat Buckley, M.A., Psychotherapist. 212-744-2077.

THERAPY

Private Sessions—Relaxation fulfillment. Understanding therapists. 212-620-0133.

Relaxation Therapy—Progressive technique relieves tensions of the day. Elegant East 40's mid-town location. By appointment. 212-758-7068.

Men-Sex Therapy—Experienced psychotherapists. Supervised Surrogate Program. Longest established facility in the East; Amazing Results. 212-391-2023.

Sexual Difficulties—Affecting your marriage? Relationship? If you suffer from impotency, premature reaction, lack of desire, help is available now. Amazing results. Surrogate therapy. Daily 10 to 7 p.m. Saturday 9 to 3 p.m. 212-391-1637

Surrogate Therapy?—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Insurance reimbursement possible. Medical supervision. Midtown location. Mon. - Fri. 10-7, Sat. 9-3, 212-391-1942.

Women's Sex Therapy—Frigid, dysfunction, coping, love, divorce. 212-244-0098.

Surrogate Sex Therapy For Men—Reasonable fees include total services. Private, confidential. Immediate results. Resume normal functions and social life. Safe midtown location. 212-244-0098.

Male Sex Surrogate Therapy—Affordable professionally supervised program helps you resume normal relationships. Overcome premature reaction, impotency, lack of desire. No obligation or contracts ever! Insurance reimbursement possible. Midtown. 212-244-0004.

The Living Center—Special therapy for people in the arts. 212-982-6924.

East Side Physical Therapist—10am to 3am. Appointment only. 212-725-0320.

Psychotherapy—Group Tues. and Thur. Individual Tues. to Sat. 212-864-3001.

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Permanent Weight Loss—For Emotional Eaters. No charge for first consultation. Excellent satisfied client recommendations. Call 212-683-7974.

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Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regime. Twenty years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, No. 2, NY. 12538. 914-889-4141.

VACATIONS

Head For The Hamptons Year Round—Quogue Weather Vane Inn/Westhampton Motel. 516-288-2500, 212-895-1870.

Luxury Villas, Jamaica—"Casa Joya" in Ocho Rios with private beach, pool, 5 minute drive to town. Accommodates 6. "Villa Albatross" in Montego Bay has panoramic view, private pool, 5 minute drive from airport, accommodates 8. Both with staff of 3 including cook. $2200/week. Call K. Smatt. 212-308-1627.

Virgin Islands Crewed Yachts—Packages start $900 per person weekly, including air. 800-243-2972, 203-887-9108.

TRAVEL

Spend Christmas In The Bahamas—Air, hotel and transfers from $309 plus tax and services. I.C. Holidays, 501 Madison Avenue. New York, NY 10022. Call today. 212-355-4705.

Be In Sarajevo, Yugoslavia—On February 7 for the 1984 Winter Olympics. Complete packages from Megavent, 310 Madison Avenue, New York, NY 10017. Phone 212-697-9410.

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Sell Us Your Furs
Highest prices paid.
We buy, sell & trade fine used furs
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Moving/Trucking—Station wagon, van or 20 footer. Low rates. Reliable. 532-2333.

Little Van · Trucking Man—Trucks you carefully. Reasonably. 212-580-7608.

Men With Van—Anywhere, anytime, low rates, reliable. 212-539-9345.

Light Panel Truck—Trucking, pick-ups/delivery. 212-679-6423 anytime.

WORKSHOPS

Involved With A Married Man?—Can't decide to stay or move on? Workshop led by therapists. 212-741-2615; 596-1059.

APARTMENTS

Penthouse In Meadowlands—15 minutes from NYC. 2 bedrooms, 2 baths, jacuzzi, sauna. $1675/month. 212-608-2836.

APARTMENTS/EXCHANGE

Exchange Paris 16th District—Large furnished apartment 3 bedroom with Eiffel Tower view, fireplace, piano, for prime Manhattan furnished apartment 2 bedroom, 1-2 years. Contact 212-684-2105.

APARTMENTS TO SHARE

Roommates Unlimited Inc.—"The better alternative." Licensed. 212-650-0202.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Manhattan Apartments Wanted—Furnished/unfurnished. No fee. Prestige Apartments Inc. 212-722-0486.

CO-OPS/CONDOMINIUMS

Hollywood, Fla.—Oceanfront. Rent 2 bedroom new luxurious condo. Minimum 1 year. Near Diplomat Hotel. 212-377-2442, 305-532-3475, 305-932-7804.

HOUSES TO EXCHANGE

LA/NY Home Exchange—U.S.A exchanges, sublets, short term executive leases, 1984 Olympic Rentals. 213-273-6814.

WINTER RENTALS

Aspen House—2 bedrooms, in town, fireplace, extras, magnificent view. 5 day minimum. $125 per night. 303-322-7697.

St. Maarten/Caribbean—3 bedroom villa with pool, spectacular view, luxury accommodations. Weekly rates. Call Eves: 212-873-8846; Days: 212-752-1666.

Ski Season Rentals—Luxury townhouses and chalets. 4 major Catskill slopes 15-30 minutes away. Redmond Agency, Arkville, NY. 914-586-2696.

Acapulco, Las Brisas—4 bedroom villa, pool, garden. All services. 212-874-1297.

SUBLETS

Luxury Furnished Sublets Needed—For corporate clients. 1 month plus. Services. No fee. 212-889-6345.

STRICTLY PERSONALS

Bridge Jr. Master—Seeks partner/sponsor. Fascinating, young, handsome man. Loves travel and fun. NYM Box 898.

Woman, 26—Looking for new friend (male or female). NYM Box 303.

High On Life—Male, 36, athletic, enjoys traveling, dining out, seeks slim, elegant female, 40-50, single or married to enjoy the finer things in life. Send phone, photo, bio. NYM Box 138.

Searching For A Gal—Extraordinaire? Petite, pretty, blue-eyed blond with flair. Stable, 45 plus widow, humorous, bright. Seeks a man to delight. NYM Box 123.

Seeking—A tall, fit, well-established man with sophistication, time, resources for a ove affair of substance with a striking, mature, married globetrotter, dancer, sportswoman. NYM Box 224.

Wanted—Encumbered man, "down-to-earth" type, with big bucks and great sense of humor for wining, dining, traveling, et al. Reward: Attractive, well dressed, self employed woman with flexible work schedule looking for "no strings" arrangement. NYM Box 149.

6' Tall, Willowy Blonde Lady—Attractive, 37, warm, energetic, seeks outgoing, single, successful man. NYM Box 144.

Pretty Redhead, 48—Successful, sensual, charming, bright and "very together," divorced Manhattanite, looking for a stable relationship with a man who values the good things in life. NYM Box 147.

Very Successful Male—Wall Street broker, 39, handsome, fun-loving, cultured, into good music, movies, travel, photography, Saint Bernards are the state of Israel. I seek an attractive, educated, outgoing, caring and loving, Jewish female, for both our dreams coming true! Photo/phone. NYM Box 139.

Professional Nurse, 33—Mixed, very attractive, warm hearted and understanding, looking for handsome, honest, educated, professional, single male, 35-40. Photo, phone a must. NYM Box 121.

Nervous Peggy—I play a lot of tennis too, but you forgot your phone number, John. NYM Box 137.

It's Your Pleasure—Fun-loving female with passion and compassion and lots to share. Looking for male equal 45 plus. NYM Box 609.

Blonde, Pretty Writer—41, wishes to meet elegant, extravagant, grown-up man with child like sense of fun. Tell me about you. Phone/photo. NYM Box 141.

Beautiful, Vivacious, Affectionate—Sensitive, intelligent 24 year old female executive who loves life, wishes to meet sincere, honest, professional Jewish man, 27-35, who will eventually want an old fashioned marriage, children, and maybe even a pet or two. NYM Box 221.

Beglitched—Good looking, tall, L.I. man, 41, scholar, athlete, leavened by a sunset, seeks lean, smokeless, kindred female to synergize. Photo, please. NYM Box 142.

Poetic He-man—Integrity. Are you a wealthy woman, 35-55, who feels her interests are so wide, so unique, that you thought it was impossible to find a man to share dimensions? Share your resources and time with me. The impossible has happened. I'm waiting. Anywhere. NYM Box 143.

Attractive, White Male—48, 6' tall, slim, bright, active, kind, supportive, emotionally and financially secure seeks female, 30-40, non-smoker, at least 5'4", bright, attractive, cuddly, energetic, affectionate, with sense of humor, varied interests, to share a permanent relationship. Photo/phone is essential for a reply. NYM Box 222.

Tall, Handsome, Intelligent—Generous, sensitive, Jewish man, 60-65, wanted for gorgeous, 60-year-old widow, with fantastic figure and old fashioned values. Send photo and note about yourself. P.O. Box 275, East Norwich, NY 11732.

How Come—A 32 year old, single, white, attractive, slender lawyer, working 2 blocks from Radio City Music Hall, has not met a high-kicking Rockette or other beautiful dancing lady? Phone and photo if possible. NYM Box 133.

"Looking For Mr. Goodbarowitz"—Single, Jewish female, 25, cute, petite, blonde journalist, seeks Jewish male, 25-35, interested in long term serious relationship. Photo/phone. NYM Box 136.

Triple Treat!—Classy, strikingly attractive, top executive, white female, 38, elitist, former model seeks equally real, super successful, slim, single, white male, 35-49, with panache. To learn, to teach, to laugh, to share. NYM Box 223.

Male, 42—Assets: opinionated, gentle, witty, modest, shy, romantic, elitist, humble and sane. Liability: Awful dancer. Seeks attractive woman, 28-35 (no fibbing) who believes in the healing energies of Mozart and spare ribs. Photo or face rubbing optional. Frivolous replies only. NYM Box 134.

Intelligent, Professional—Divorced, Jewish man, 37, would love to meet bright, pretty, vibrant, 25-35, Jewish woman for long term relationship. NYM Box 135.

Very Pretty, Witty—Successful female executive, 5'3", 38, warm, sexy, intelligent, childless, seeks attractive, classy, WASP, 5'10" plus, humor, very successful, unselfish male, 37-50, nonsmoking, no heavy drinkers, nonmarried, charming. Nobody else apply. NYM Box 145.

Very Pretty Jewish Female—37, professional, vibrant, and open. Seeks together, Jewish male, 35-50, attractive, successful and humorous. Photo/phone. NYM Box 146.

When replying to an ad with a NYM Box number, address your envelope to New York Magazine, 755 2nd Ave., N.Y.C., N.Y. 10017. Responses are forwarded via U.S. Mail for six weeks from issue date.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. All ads accepted at the discretion of the publisher. 212-880-0732. ***When replying to a NYM Box number*** **address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Professional Woman—European born seeks lasting relationship with single man. Divorced, 2 children, 40's, 5'3", 110, blonde, blue eyes, health-care Ph.D, pretty, self confident, likes (yours and mine) tennis, skiing, theater, great food, wine, dancing, touching, romance, sense of humor. Include photo. NYM Box 301.

Wanted—Man, 35-50, who likes to play, is single, successful, sexy and enjoys the arts, travel, dancing and dining. This Manhattan woman who is petite, blond, slim and 41 needs a warm, loving, caring relationship. NYM Box 219.

Woman Professional, 36—Quite good looking. A little bit of the rebel is interested *in an unusual man, age 36-50.* NYM Box 124.

Striking Classy Lady—Professional, mid 30's, 5'7", dark brown hair, who loves life, *children, travel, skiing, theater, reading,* seeks tall, attractive, successful, Christian, educated male, 35-45. Photo please. NYM Box 125.

Single, White Male—34, warm-hearted, handsome, successful corporate lawyer, Jewish, wishes to finally meet the woman of his dreams, who is somewhat shy, very *bright and very pretty, to share an otherwise* complete life. Photo/phone. NYM Box 126.

Clean, Discrete, White Male—32, interests include reflexology. Seek interesting female. Married okay. Box 161, Montvale, NJ. 07645.

Handsome, Executive W.A.S.P.—Male, bright, spontaneous, athletic, self confident, successful, 170, 6'2", 41, seeks very attractive, slim, 27-40, optimistic, energetic lady, to romance and share the sun, the *moon and all the niceties life has to offer.* Recent photo and phone number. Go for it! NYM Box 127.

Discreet Curiosity—Separated male executive, *45, tall, slim, athletic, healthy,* wealthy, worldly and wise. Wines and dines well. Works and plays hard. Seeks to meet female counterpart, separated or married, for discreet afternoon, evening or occasional weekend meetings to explore mutual curiosity. Photo ensures speedy reply. NYM Box 220.

Attractive, Professional Woman—5'3", slender, warm, energetic, 34, vegetarian enjoys running, keeping fit, natural cooking. Seeks to meet single, professional male 32-45 to share in life's experiences. NYM Box 302.

Can A Lovely, Bright—Down to earth, divorced woman of 42 find happiness through an ad in NY Magazine? Be the first on your block to send in your answer. NYM Box 128.

Sportive, Cultured, Female—27, desires tall, dark, handsome, professional, Jewish male, 28-35. Photo. NYM Box 129.

Were You At Butterfish Hole—79/3rd. Thursday, October 6, 9 P.M. at bar table against wall? I was (but with a friend) seated opposite you and would like to meet you. NYM Box 131.

Single, Jewish Male—30, successful, tall, attractive, clean, well-bred, discrete, seeks lovely, single, female, 25-45, to share warm encounters. No strings, but a lot of enjoyment. NYM Box 122.

Single, Black Male—27, shy, quiet type, likes dining, dancing and movies. Seeks mature female of any race to share fun, *friendship and honest relationship.* Photo and phone please. NYM Box 213.

Attractive, Sensitive, Fun Loving—Professional, 47, successful businessman interested in laughter, romantic atmospheric situations with serious lady in her 30's or early 40's. She is of similar personality and takes good care of herself *physically, enjoys fine food, dancing,* intelligent conversation and at the same time is secure, unattached and financially settled. Photo/phone. NYM Box 214.

Corporate Executive—Mid 40's man, handsome, articulate, married, stays in town twice a week. Seeks attractive female companion, mid 30's to mid 40's for *lunch, dinner, theater, etc. Photo/phone.* NYM Box 215.

Attractive, Sensitive Career Woman—29, curvaceous, 5'4", with own business interested in meeting handsome, single professional male 29-43, financially and emotionally secure with wit, warmth and enthusiasm for life. Send letter including phone and photo. NYM Box 216.

Vital, Vivacious, Vixen—Attractive, semi-serious lady, 37, loves the outdoors (long walks and long talks), oriental art, all kinds of music and spontaneous fun. Looking for gentleman in kind who is not afraid of commitment and mutual trust. NYM Box 217.

Ebullient, Slim, Executive Lady—Travel buff, seeks to meet tender, sensitive man, 55 plus, for whatever develops. P.O. Box 1312, FDR Station, NYC 10022.

Are you intelligent, warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

Then you should look at NEW YORK's newest classified section ... Strictly Personals. **It's the best, fastest and most efficient way to reach over 1.2 million very attractive people.**

NEW YORK's readers are the city's active, involved, upscale, professional men and women. The people who are interested and interesting. The people you want to reach.

Talk to the people you'd like to meet. Talk in NEW YORK's Strictly Personals. The hottest method of communications in town.

Joy Of Living—Woman, 56, bright, *many* interests. Seeks considerate, intelligent, man 50 plus. NYM Box 140.

Are You A Reliable—Caring, Jewish male, 24-30, looking for a special woman? That's me. Photo. NYM Box 225.

Green-Eyed Blonde—Beautiful and dynamic, who treats life as a grand adventure seeks an extraordinary man, 35-45, who is handsome, affluent, successful, dynamic, passionate and outgoing. Phone/photo a must. NYM Box 218.

Manhattan Divorced Man—Tall, trim, 50's, independent not pretentious; sense of humor, passionate, eager to round out good life with tall, slim, non-smoking woman; forties to early fifties; phone and photo, please. NYM Box 114.

Attractive, Divorced Mother—Of two young children. Thirty-six, thin, 5'5" tall, brown hair and blue eyes. Would like to meet marriage minded physician or attorney who is tall, handsome, 38-44, financially secure, non-smoking, non-drinking, one woman man. He should also be sincere, gentle, dependable, devoted and love children. Photo, description and phone, please. NYM Box 148.

Handsome, Mid 40's—Blue-eyed, white male, cultured, many interests would like to meet good looking woman, 28 to late 30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. NYM Box 212.

Successful, Jewish Businessman—Very young 48, educated, fun-loving, many hobbies, boating, theater, sports, etc. Seeks 25-45, pretty female to share mutual interests leading to serious relationship. Phone/photo. NYM Box 116.

Successful, Upstate Broadcast—Executive, has office in Manhattan, 45, 5'11", 185 lbs., brown hair and eyes, divorced, degree, no children, spends considerable time in New York. Likes fine restaurants, theater, socializing and weekends in the country. Looking for very attractive, classic, educated, bright, sensual, warm, caressing *lady, 30 plus, to share times in* Manhattan, affection and companionship on weekends, travel and life's pleasures. Suggest Midtown drink for easy first meeting. Photo and phone please (exchanged if you wish) to NYM Box 117.

Financially Secure Male—42, Jewish, well educated, handsome, single, white, *6'1", 185 lbs. seeking attractive, bright,* shapely, white female, 25-35. Photo/phone. NYM Box 118.

Tall, Outgoing, Witty—Jewish, M.D., late 20s, seeks exciting woman to share fall in city. Photo/phone. NYM Box 119.

Free Spirit—Loving and funloving, spiritually aware, joyous, professional white female, mid 30's, expanding my group of friends and unknown friends; you may be the one! Turned on by theatre, dancing, honest communication and men who love life even more than sex. P.S. The only freeze I favor is on nuclear weapons. NYM Box 120.

Elderly Gentleman—*In good health* seeks mature companion to share evenings, dinner, theater, movies, interesting conversation. NYM Box 888.

Beautiful, Brainy, Successful—Jewish woman, early 30's, seeks beautiful, successful Jewish man, 34-42, for a very beautiful, possibly serious relationship. Full length photo/bio a must.NYM Box 121.

Attractive Male, 50's—6'2", 180 lbs., fun, bright, well traveled, divorced, seeks male friend, 30-45. Send photo and phone. NYM Box 150.

Romantic Dining—For a gourmet. Write: Box 11011, Greenwich, CT 06830.

Successful Dentist Revisited—(From Aug. 15 issue). I'm 35, single, Jewish and I hate blind dates. Sixty percent of your responses had no photo. I'm not a male *chauvinist pig, I just want to see who I'm* taking out. Thank you. NYM Box 151.

A Touch Of Class—A cut above the rest, very attractive, shapely, career woman, loyal, intelligent, sincere, sophisticated, mid 30's, seeks single, nonsmoking, financially secure, huggable, humorous, honest, happy man 38-50 for meaningful *relationship and marriage. Photo appreciated.* Phone/bio. NYM Box 305.

Very Blonde—Refined, female, former model, late 20's, seeking accomplished male Manhattanite who wants a glamorous partner. If you recognize and appreciate quality, please respond with photo phone. NYM Box 130.

My Friends Offered—The following t help you know who I am: first class smarts pretty, sophisticated, warm, clever creative, emphatic, honest, capable, direc special. What they omitted was my goo taste in friends. 31, Jewish, female, we educated, well traveled, share frequen laughter and hugs. Seeks same in a man 30-38, Jewish, tall and solid, a happy grow up still playful, with gratifying career bu not consuming. I ask a lot, I know, but offer a lot too. If you're it, or if you know him, hurry please? P.O. Box 483, Chappaqua, NY 10514.

Waspy Female, 22-29—Beautiful, brainy buxom, yet quick enough to keep up with *the blonde bomber. I'm male, early 30s* into running, bridge, and the beach. Photo/resume. NYM Box 992.

Sensitive, Handsome Surgeon—Successful male, athletic, very early 30's, seeks affectionate, stunning, sensuous, Jewish woman, 20-35, to share fun, romance committed relationship and much more Very busy surgeon, so please send recent photo sine qua non for consideration (yours and mine) with bio. NYM Box 300.

ANNOUNCEMENTS

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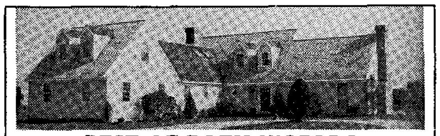

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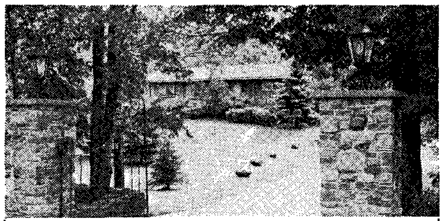

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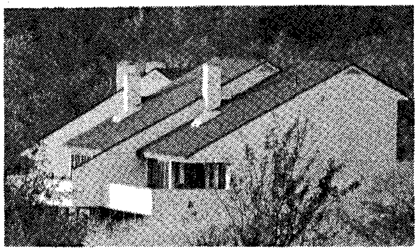

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 487

BY MARY ANN MADDEN

"But break, my heart, for I must hold my tongue."
Hard to do, like rubbing your stomach
and patting your head.

"I shot an arrow into the air/It fell to earth I know not where."
And with the price of arrows these days,
you won't see too many more.

Above, familiar quotations with a letdown. Competitors are invited to select one well-known phrase and append a brief, fall-short follow-up.

Results of Competition 484, in which you were asked for unusual greeting cards.

Report: Lions and tigers and bears. Oh, my. And the evitable inclusions: Congratulations or sympathy on your: Tax Audit. Vasectomy. Eviction. Closet Evacuation. Chapter XI. (These are funny, right?) Parole. Death. Herpes. Tax Loss. Sex Change. Bris. (Wait. They get funnier.) Cosmetic Surgery. Acquittal. Bypass. (Now *that's* funny.) Surrogate Mother's Day. Breaking the I.R.S. Computer Code. Happy Birthday to the Sperm Bank Donor. Happy Anniversay to My Ex. And so on. Lions and tigers and bears. Oh, god. Never mind. Thanks to Susan Yale Hunt for a beautiful card. And, as to first prize, you must remember our deadline preceded the ~~good~~ um, news.

First Prizes of two-year subscriptions to "New York" to:

HOPING YOUR RETIREMENT IS A HAPPY ONE WE REMAIN, A BLACK, A WOMAN, TWO JEWS, AND A CRIPPLE
John J. Coniglio, Staten Island, N.Y.
also prize to: Sarah Schlow, Weston, Mass.

VENGEANCE IS MINE SAITH THE LORD
Ruth Gold, Flemington, N.J.

I LIKE YOUR ENERGY. YOUR TIMING IS TERRIFIC AND YOUR OUTFIT IS GREAT. I GIVE YOU A 94.
Lydia Wilen, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

TO A FINE ORPHAN AT THANKSGIVING
Peter Wooster, Brooklyn

THANK YOU FOR THE LEAR JET
Tasha Warren, Moreland Hills, Ohio

THINKING OF YOU, SLIGHT ACQUAINTANCE
Kenneth Spears, Raleigh, N.C.

And Honorable Mention to:

DO NOT GO GENTLE INTO THAT GOOD NIGHT
Bruni Schaaf, N.Y.C.

HEARD YOU WERE DRINKING AGAIN
Larry Laiken, N.Y.C.

SO YOU FINISHED WRITING *Answered Prayers*
Deborah Kemper, N.Y.C.

GIVE ME BACK MY GRANDMOTHER
Saskia Kok, Riverdale, N.Y.

IT'S A BABY!
Ellen Burr, Truro, Mass.

SORRY TO HEAR OF YOUR IMPENDING DOOM
Lisa E. Phillips, N.Y.C.

A FRIENDLY MESSAGE FROM ACROSS THE MILES TO A DEBTOR
Mark Edel, Mays Landing, N.J.

HAPPY BIRTHDAY TO MY HALF SISTER
Juliet Cagnon, Goshen, Mass.

CONGRATULATIONS ON YOUR ENGAGEMENT TO ALAN JAY LERNER
Mark Hus, N.Y.C.
similarly: Charlotte Laiken, Miami, Fla.

SORRY WE UNDERESTIMATED YOUR IMPORTANCE TO THE SUCCESS OF THE LAST PROJECT
Logan Bailey, Dallas, Tex.

TO A WONDERFUL AMNESIA VICTIM FROM YOUR FRIENDS AT THE OFFICE
Mark Malcolm, Teaneck, N.J.

SO YOU NEED A CHARACTER WITNESS
Wayne Dow, Sterling, Va.

WE ALL JOIN TO THANK YOU FOR THE PERFECTLY LOVELY STOAT
Tom Morrow, N.Y.C.

MORE POWER TO YOU AS YOU DENY WRONGDOING TO THE MEDIA
Janet LaRossa, Portland, Ore.

NO
B. A. Edelstein, Hollywood, Fla.

SORRY TO HEAR THAT YOUR RENOIR IS A FAKE
Pericles Crystal, Scarsdale, N.Y.

THANK YOU FOR YOUR DONATION TO THE RECYCLING CENTER
Kevin B. Robinson, N.Y.C.
similarly: Ed Schaefer, Glendale, N.Y.

WE BOTH WANT TO THANK YOU FOR THE GREAT SHIVAREE
Nancy Kuhns, Riverside, Conn.

BON VOYAGE! ~~SORRY TO HEAR OF YOUR ACCIDENT DEEPEST SYMPATHY~~
Jane Newman, Goshen, Mass.

WISHING YOU SUCCESS AND HAPPINESS IN YOUR NEW AFFAIR
Mrs. T. J. Lee Jr., White Plains, N.Y.
similarly: David English, West Somerille, Mass.

SO YOU'VE BECOME AN ELVIS IMPERSONATOR
Jean Mattingly, Jeffersonville, Ind.

I THINK I CAN BRING YOU HOME TO MOTHER NOW
Brock-David Stovall, Teaneck, N.J.

SO YOUR DAUGHTER'S A CENTERFOLD
Chris Doyle, Burke, Va.

QUINTS AGAIN! CONGRATULATIONS!
Arthur Hannett, N.Y.C.

SO YOU'VE BEEN PICKED FOR JURY DUTY
James K. Hakim, Flushing, N.Y.

HAPPY BIRTHDAY TO YOU AND YOURS
Raine Listefsky, N.Y.C.

SO YOU'VE BEEN TRANSFERRED TO DES MOINES
Marilyn Crystal, Scarsdale, N.Y.

HAPPY VALENTINE'S DAY—HOPE YOU'RE ENJOYING YOUR VOLUNTARY CELIBACY
Leonard Merryl, N.Y.C.
similarly: Frances Krajinski, Hint, Mich.

WE HEAR YOU RAN THE MARATHON AND WERE THE NICEST GUY IN THE RACE
Jane Meredith Ash, N.Y.C.

SO YOU'RE STARTING BAGPIPE LESSONS
Scott Porter, Madison, N.J.

LOOKING FORWARD TO SEEING YOU IN PERTH
Physics Bldg., SUNY, Albany, N.Y.

HAPPY BIRTHDAY, CONCIERGE!
Alicia Ann Chomo, Wilmington, Del.

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THINKING OF YOU ON GUY FAWKES DAY
Ross Allen, Bloomington, Ind.
Barbara Burke, Ho-Ho-Kus, N.J.

IT MAY NOT BE CLEAN BUT IT'S CLEAN ENOUGH
Rich Mendelson, Flushing, N.Y.

JACOBY AND MEYERS ARE SORRY TO HEAR ABOUT YOUR:
A. BANKRUPTCY
B. IMPENDING DIVORCE
Tom Robinson, N.Y.C.

YOU'RE INVITED—WEAR SOMETHING NICE
John R. Hernandez, Brooklyn

WE HEAR YOU'RE DATING AN EPIDEMIOLOGIST
Ronald Melrose, N.Y.C.

SORRY YOU DIDN'T WIN THE PUBLISHERS' CLEARING-HOUSE SWEEPSTAKES
Skip Livingston, Hopewell, N.J.
similarly: Wayne M. Ozzi, Staten Island, N.Y.

JUST THINKING OF YOU HERE AT THE NATIONAL SECURITY AGENCY
Barbara Griffing, N.Y.C.
Bob Neidhardt, N.Y.C.

I LIKED THIS CARD SO MUCH I BOUGHT THE COMPANY FOR YOU. HAPPY BIRTHDAY!
Richard Stall, Winston-Salem, N.C.

HEAR YOUR MORALE IS IMPROVING
Sue Brandel, Detroit, Mich.

SORRY YOU FLUNKED THE EMERGENCY BROADCAST TEST
James J. O'Loughlin, Bloomfield, Conn.

DEATH TO FOES AND TRAITORS LIKE YOU
Freddy Paine, Paramus, N.J.

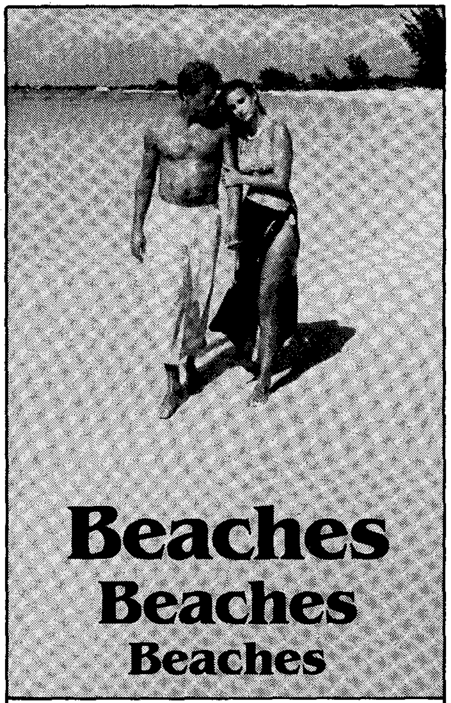
HAPPY BIRTHDAY TO YOU AND YOUR TWIN BROTHER
Selma Ellis, Glenview, Ill.
similarly: Arthur Levine, Brigantine, N.J.

THANK YOU FOR THE GIFT—I WAS PROBABLY TAKING MYSELF TOO SERIOUSLY ANYWAY
Brenda Harmo, N.Y.C.

THANK YOU FOR THE LOVELY ALBATROSS PENDANT
Oscar Weigle, Whitestone, N.Y.

OH. SORRY TO HEAR THAT.
Allan Horing, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 487, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 4. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 5 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■



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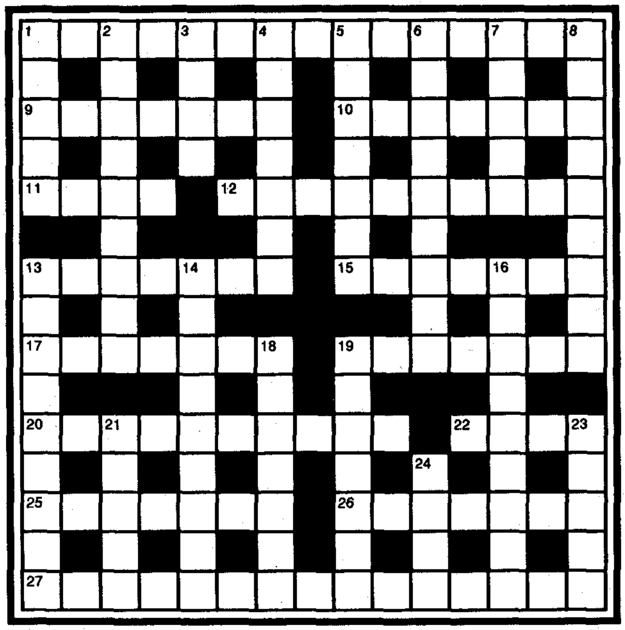
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Reference to when a fellow ranted freely against the Irish. (7, 3, 5)
9 Place for scholars without food. (7)
10 Those who remain silent come round in time. (7)
11 The flavour of a dance in which there is no love. (4)
12 Fine oarsman may make four. (4, 6)
13 Congratulated for getting out of one's despair. (7)
15 Bewitched me in town. (7)
17 Tell again that the others had dinner. (7)
19 Craft of a woman holding her child. (7)
20 Soft halves used for darts. (4, 6)
22 Where a recluse does without it. (4)
25 You can't go beyond them so there is merit in changing. (7)
26 There is nothing on after the light satire. (7)
27 Dish for boy and girl in smart country. (7, 8)



Down

1 If the explorer turned up he would need company for a smoke. (5)
2 Greeks formerly appearing in Asian guise. (9)
3 Book apparently meant for one individual. (4)
4 Reply from most of the others by water. (7)
5 Orphan boy endlessly wandering about. (7)
6 An event is organised for Italians. (9)
7 Proportion at heart of speech. (5)
8 Trade is ruined during a slack holiday. (6, 3)
13 Relative clarity is obscured for the invalid. (9)
14 Comedy where punishment is given sign of approval. (9)
16 Possibly not in same state. (9)
18 Joy when the first story goes up. (7)
19 A man carries a bed up for a woman. (7)
21 Composer among those who never did compose operas. (5)
23 Excavated material back to front. (5)
24 Place for a woman without a ring. (4)

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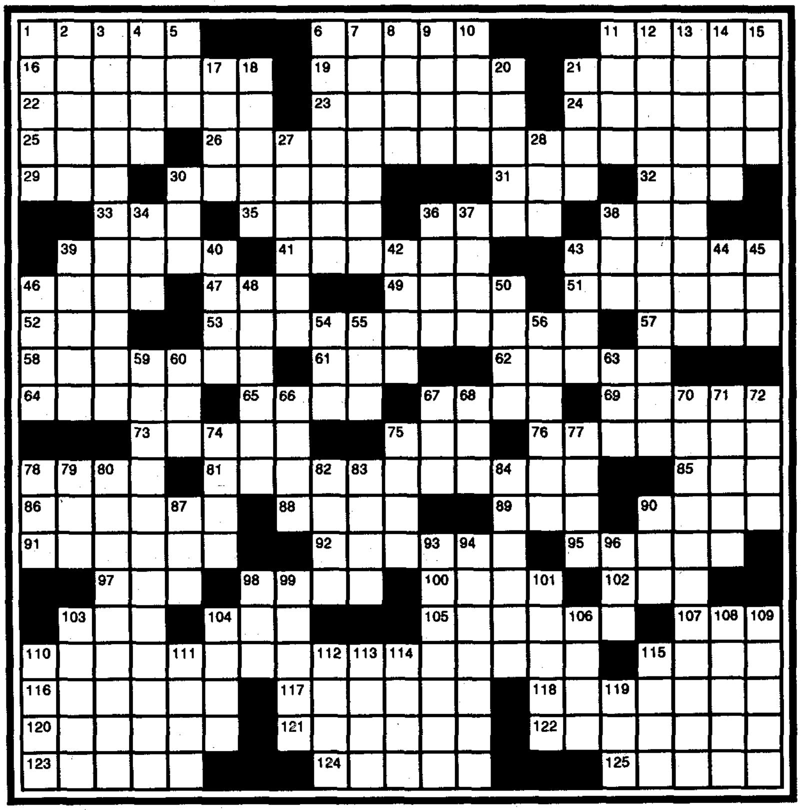
"BOO!": 'CUE' CROSSWORD/ By Maura B. Jacobson

Across

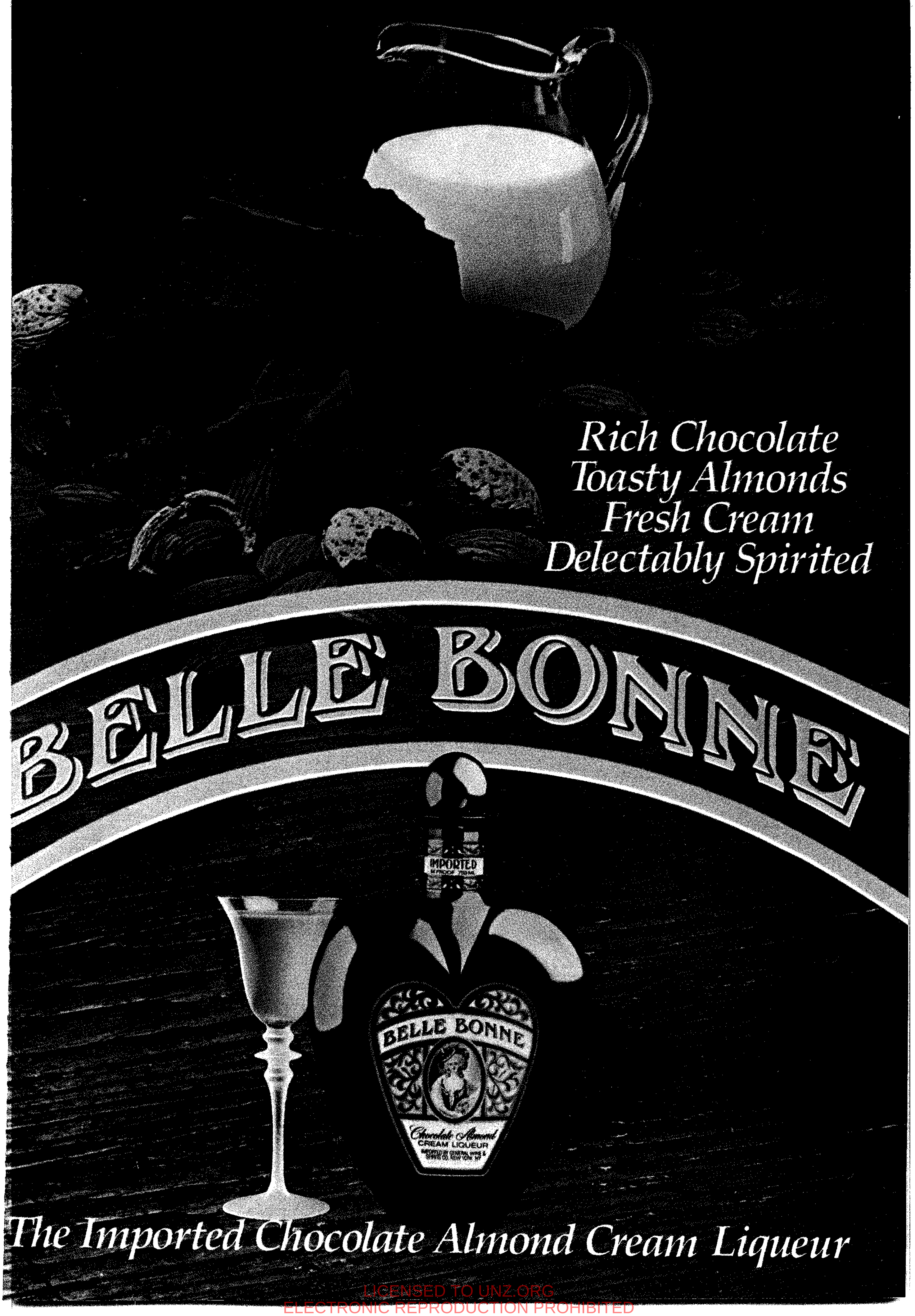
1 Ad —— per aspera
6 Prefix with iliac
11 Become one
16 Lively musical form
19 Dazzling effects
21 Alcatraz, once
22 Peck picture of 1976
23 Mimosa's kin
24 Shoelace tip: var.
25 She-sheep
26 Invaders of 1956
29 "House of ——"
30 Hair- —— (scary sight)
31 Anonymous John
32 Rocky hill
33 Doggy-bag item
35 Opened the throttle
36 Hazard
38 Bounced-check abbr.
39 More loyal
41 Japanese emigrants
43 Make spotty
46 Mussolini's epithet
47 "I —— Camera"
49 Over again
51 Provo resident
52 Assamese silkworm
53 Ghost thriller of 1982
57 Mother of Helen of Troy
58 Square pegs in round holes
61 Gremlin
62 Valentino role
64 Prologue, for short
65 Tanker weights
67 Muscle-sore
69 James Dean image
73 "—— in the Dark"
75 Penultimate Greek letter
76 Singing brothers
78 Chief Norse god
81 "The Haunting ——"
85 Part of M.O.M.A.
86 Winnie of the comics
88 Sedgwick or Adams
89 School org.
90 Galatea's lover
91 Dikes
92 Infatuate
95 Kid's "wheels"
97 Hostelry
98 In the sack
100 Dating from
102 Kit and caboodle
103 Balaam's beast
104 Not sing.
105 Carbohydrate
107 Descriptive wd.
110 L.I. spine-chiller, with "The"
115 Askew, in Britain
116 Amen
117 A Bahama
118 Mad doctor of 1939
120 What to tiptoe through
121 Picturesque
122 African antelopes: var.
123 Goddess of peace
124 Rann of ——, India
125 "Inferno" author

Down

1 In —— (agitated)
2 Unstressed vowel
3 Linda Blair's deliverer, 1974
4 Antique cars
5 Gird up
6 Navy builders
7 Agreements
8 Garbed
9 Risqué
10 Elevator man
11 Kind of acid
12 What Kolchak was
13 Karloff's "—— Dead"
14 "—— is human"
15 Tolkien beings
17 Zeno's initial
18 "Silver buckles —— knee"
20 Beaches
21 Noggin
27 Sighting
28 Astronaut's retort
30 Numbered hwy.
34 "Murders in the —— Morgue"
36 Fiancé's gift
37 Phrase of understanding
38 Commandment word
39 Italy's Detroit
40 Engrossed
42 Wyatt of the west
43 Uttering no sound
44 Stripling
45 Alfonso's queen
46 Before tasse or monde
48 Make the —— (use to the full)
50 "Death ——"
54 Pewter component
55 Mummy has three
56 Least pushy
59 Monster-maker
60 Cyclades island
63 High dudgeon
66 Will- —— -wisp
67 Former ember
68 Labor monogram
70 Home of a film creature
71 Like a ghost story
72 D-day boats
74 Gardening tools
75 Defendant's reply to a charge
77 Whip
78 Nocturnal one
79 Get killed
80 Claude Rains, in a 1933 movie
82 —— fixe
83 Soprano Jenny
84 Commotion
87 He played Sweeney
90 Be under the weather
93 Of a certain lodge
94 Largest bird
96 Rooter's yell
98 Clay, today
99 Lamp inserts
101 Dress
103 Love, French-style
104 Low-rank G.I.'s
106 Cold: prefix
108 Redcap's milieu
109 Runner Owens
110 —— spumante
111 Sharp cry of pain
112 Eat a lollipop
113 Cousin of 94-Down
114 Inkling
115 "M*A*S*H" star
119 Hyannis's cape



Solutions to last week's puzzles appear on page 118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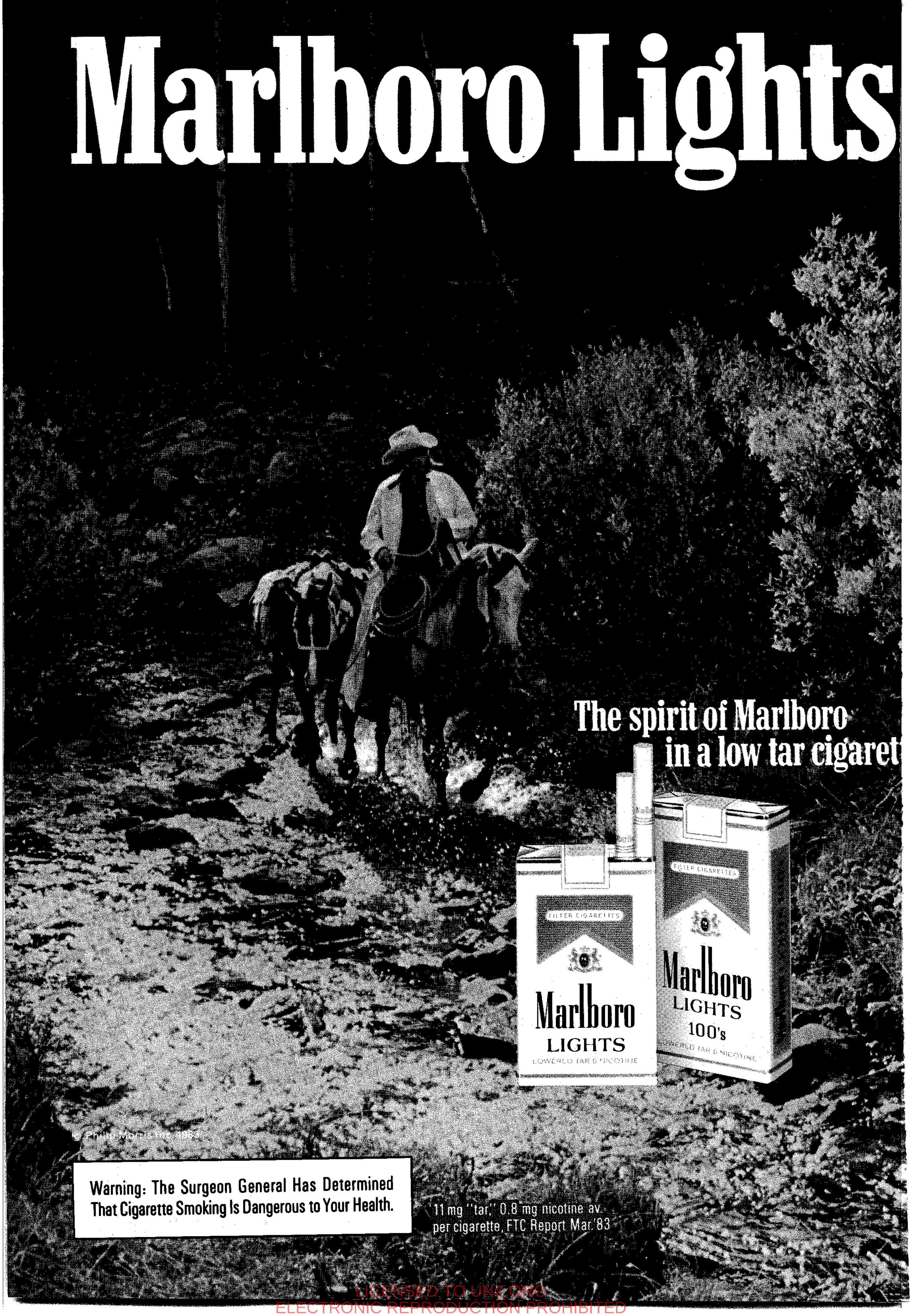
Toasty Almonds
Fresh Cream
Delectably Spirited
BELLE BONNE
IMPORTED
BELLE BONNE
Chocolate Almond
CREAM LIQUEUR
The Imported Chocolate Almond Cream Liqueur



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Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

11 mg "tar," 0.8 mg nicotine av.
per cigarette, FTC Report Mar.'83